

SCHOLASTIC

Teacher^{EDITION}

Practical English

SEPTEMBER 29, 1948

Teaching Aids for PRACTICAL ENGLISH

BASED ON MATERIALS IN THIS ISSUE

Let's Get Organized (p. 7)

GUIDE FOR A LESSON PLAN

Aims

To acquaint students with parliamentary procedure; to give members of the English class (or club) positions of responsibility; to demonstrate satisfying experiences in democratic living.

Motivation

A knowledge of parliamentary procedure is a "must" for you. You need it in order to take part in club and organized class activities in school. You'll need it later in life if you take an active part in a woman's club, a political organization, a community service club, a labor organization, etc. Now's the time to learn the ABC's of parliamentary procedure when your friends also are learning.

Procedure

1. Discussion problems

- Why is it important to have an agenda for a club meeting?
- Why do clubs and other group organizations use parliamentary procedure?
- Why is the chairman given power to decide who may speak and who may not?
- How can the chairman keep everyone interested and active in a meeting?

2. Call on students who have had experience in parliamentary procedure to answer any "technical questions" which come up during the discussion.

Student Activities

1. Organize class with officers. (Review first the qualities that make for leadership. See *P. E.*, Sept. 22, 1948, page 7.)

2. Make a "chairman list" for the coming weeks. Let each student have a turn at presiding over a club meeting. Save a few minutes at the end of each meeting for evaluating the work of the chairman.

3. Appoint a program committee to study the contents of *P. E.* for material which might be used in club programs. The following are suggestions for the program committee to consider:

- Appoint interested students to make regular reports on current movies, radio programs, sports, music, books, etc. Each student reads in *P. E.* the feature that he's specializing in and then reports on community entertainment in his field.
- Short stories like "The Lifeboat" (p. 23) might be dramatized or adapted for radio production. "Vitamin 'U'" (p. 16) is a short radio play which is easy to produce and could be an entertainment feature of a club program.
- Articles in the regular Career Club series (vocations) might be used as springboards for lively discussions.
- Have panel discussions on "Problems in Family Living," (p. 18), "Learn to Think—Straight," (p. 14) and the "Success Story" editorials (p. 5). Appoint a corresponding secretary to write to the editor of *P. E.* to suggest problems which should be written about in these down-to-earth series. (Address letters to Miss Margaret Hauser, Editor, *Practical English*, 7 East 12th Street, New York 3, N. Y.)

Application

Have students make a parliamentary procedure dictionary. They should list such terms as agenda, minutes, motion, etc., and define each. These dictionaries may be used for reference during club meetings.

References

- Junior and Senior Manuals for Group Leadership*, by C. Garfield Jones.
- Robert's *Rules of Order*.

Movie Series (p. 9)

This is the second in a series of eleven articles on "How to Judge Motion Pictures."

Aim

To explain the work of the movie producer.

Check-test Questions

What qualities must a movie producer have? Describe the duties of a producer. What key question does Dore Schary always ask before he agrees to make a picture? Can you name five producers and one outstanding picture each has made?

Student Activity

Make a brief oral or written report on a producer. See *Who's Who in America* and/or *Current Biography*.

It's in the Cards (p. 10)

Aim

To make library assignments easier by familiarizing students with the card catalogue.

Procedure

- If possible, take students to the school library and explain the card

COMING — NEXT THREE ISSUES

October 6, 1948

Major article: Parliamentary procedure at work in a club meeting.

"How to —" Series, No. 3: Use encyclopedias.

Critical Judgment Series, No. 3: The writer's part in a movie production.

Letter Perfect: Setting up a business letter; the straightforward approach.

Reading: Getting the main idea from a paragraph; quizzes.

Dear Joe — from Julie: Corridor traffic.

Practice Makes Perfect: Grammar (prepositional phrases); spelling (more *ary* and *ery* words); punctuation (period, question mark, and exclamation mark); Shop Talk (business terms); crossword puzzle.You Wrote It: Examples of student writing submitted by *Practical English* readers.Short Story: An exciting chapter from the new book, *Touchdown Pass*, by Clair Bee, famous football coach of Long Island University.

October 13, 1948

Major article: Classroom listening.

"How to —" Series, No. 4: Use Readers' Guide.

Critical Judgment Series, No. 4: The art director's part in making a movie.

Letter Perfect: Addressing envelopes.

Reading: Absorbing details; quizzes.

Dear Joe — from Jane: Budgeting time.

Practice Makes Perfect: Grammar, spelling, usage, vocabulary-building, etc.

October 20, 1948

Major article: The need for developing a good vocabulary.

"How to —" Series, No. 5: Use almanacs, atlases, maps, etc.

Critical Judgment Series, No. 5: The movie actor.

Letter Perfect: Writing social letters.

Reading: Organizing ideas; quizzes.

Dear Joe — from Jerry: Plagiarism.

Practice Makes Perfect: Grammar, spelling, punctuation, crossword puzzle.

catalogue to them. If this isn't practical, appoint students to draw author, title, and subject matter cards large enough to display on the classroom blackboard; have them explain each card.

2. Give students a library assignment in which they must locate books by using the card catalogue. Follow this assignment with a classroom discussion of the problems students encountered.

Check-test Questions

What is an author card? A title card? A subject card? A cross-reference card? How does a card in the card catalogue help you to locate a book? How does it guide you in your choice of books?

Application

Pretend that you're a librarian and write out author, subject, and title cards for one non-fiction book. (Work "on your own." Don't copy the cards in the library.)

"Success Story" Editorial (p. 5)

In "Think It Through First," Glenn L. Martin, famous aircraft manufacturer, tells of his career in aviation.

Problems in Living (p. 18)

Sue disagrees with all the gang's ideas of fun. Bob has trouble getting the use of the family car. Wanda's lack of cleanliness makes her a wallflower. Each problem situation is followed by discussion questions.

Student Activity

What are some "problems in living" that you or your friends have? Write a one-page summary of one of them.

Dear Joe (p. 11)

Letter Perfect (p. 14)

Aims

To motivate and show students how to write clear, correct business letters.

Discussion Questions

Why is it important for a would-be secretary to write clear, correct class reports and letters for school assignments? What habits should a future secretary develop while in school in order to help her be "Letter Perfect" on the job? (Why would the checking

of the meaning and the spelling of words be important?)

Answers to "Test Your Reading Skill" (p. 12)

The Lifeboat: I. a-False; he was a fireman, or stoker. b-False; the captain ordered the men to replace the lifeboat, and to start the engines again. c-True. d-False; he was suffering severely from cold and exposure. e-False; Tod had been bailing, not rowing.

II. a-3, b-1, c-3, d-1, e-2, f-1, g-3, h-1, i-2.

Answers to "Practice Makes Perfect" (pp. 19-22)

Watch Your Language: 1-W. While I was dozing peacefully, the alarm clock went off. 2-W. Smiling charmingly, she (you, he, they) accepted my invitation to the dance. 3-C. 4-W. Our television set entertained us for an hour after we had eaten our lunch. 5-C. 6-W. The house looked inviting as we returned from a long walk in the snow. 7-W. After talking to her on the porch, I started home when the clock struck eleven. 8-W. My hair glistened glamorously when I left for the party. 9-W. Returning from the movies, we passed the drugstore. 10-W. Opening his briefcase, my father found a beetle.

Are You Spellbound: A. 1-e, 2-e, 3-e, 4-a, 5-a, 6-a, 7-a, 8-a, 9-a, 10-e. B. 1-a, 2-e, 3-a, 4-a, 5-a, 6-e, 7-e, 8-e, 9-a, 10-a, 11-a, 12-e, 13-e, 14-a, 15-a.

What's the Usage: 1-let; 2-principal; 3-have, 4-Fathers-in-law, mothers-in-law; 5-steal; 6-lie; 7-lay; 8-I; 9-dessert; 10-besides.

Correctly Speaking: 1-A; 2-A; 3-B; 4-A; 5-A; 6-A; 7-B; 8-A; 9-A; 10-A; 11-A; 12-A; 13-A; 14-A; 15-A.

Words to the Wise: 1. Strue, a variation of the stem *struct*, means "to build." *Construe* means "to interpret, to put a construction on"; that is, "to build together the sense of (the statement, argument, etc.)." *Misconstrue* simply means "to construe wrongly."

2. "Bear." *Fertile* means "capable of producing," hence, "able to bear (fruit, grain, etc.)."

3. You believe the rumor. *Credence* is "belief"; *Incredible* means "not able to be believed."

4. In order to give a man *credit* on a purchase, you must believe that he is trustworthy.

5. A question, argument, etc., is "carried back to" both of them for decision.

6. *Infinitesimal* means "immeasurable," "so small that it can't be calculated." The suffix comes from *centesimal*, means "a hundredth part of." Hence, *infinitesimal* literally means "not limited to even the hundredth part of."

7. Yes. A *tenacious* person is one who "holds on."

8. *Entertainment* is "the act of holding the attention of."

9. A *definitive* statement is a final and conclusive one, one which serves to limit, or end discussion.

10. A *constructive* suggestion serves to "build together," to solidify; a *destructive* suggestion tends to "build down."

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Practical English

SEPTEMBER 29, 1948 • A SCHOLASTIC MAGAZINE



COVER STORY, p. 5
CLASSROOM ORGANIZATION, p. 7

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Say What You Please!

... and that's what we mean! This letters column, a regular feature in all editions of *Scholastic Magazines*, is open to opinion on any subject and criticism of any kind, brickbats or orchids. We want to know *what's on your mind*. Other readers do, too. Address Letters Editor, *Scholastic Magazines*, 7 East 12th St., New York 3, N. Y.—*The Editors*.

Dear Editor:

Congratulations on the new Chairman of your Editorial Board! I have always thought your magazine was the best publication for youth that I have ever read. When John W. Studebaker resigned as U. S. Commissioner of Education to work for *Scholastic Magazines*, proving that he, too, thought so, I was doubly proud to be an old subscriber.

Jo Anne Lief
San Francisco, Calif.

Dear Editor:

It is very difficult for adolescents like ourselves to delve into the realm of politics and world affairs, and we do not attempt to solve the problems of those fields in our letter. But we would like to make a plea to those who are in a better position than we for a definite policy and plan of action concerning communism.

We know that it is very unfortunate that definite policies have to be formed in an election year. The majority of our class is very much in favor of the U.M.T. and the Marshall Plan. And we feel that we certainly feathered the arrow with which we are to be shot by reducing taxes. How is the nation now going to meet its obligations? Can we support the E.R.P. and the U.M.T.? And what if war becomes a fact? These are perplexing questions. We are positive of only one thing — the reduction of taxes is a very good vote inducer.

There is such a thing as democracy and such a thing as burying our heads in the sand!

Sophomore Current Events Class
New Cumberland (Pa.) H. S.

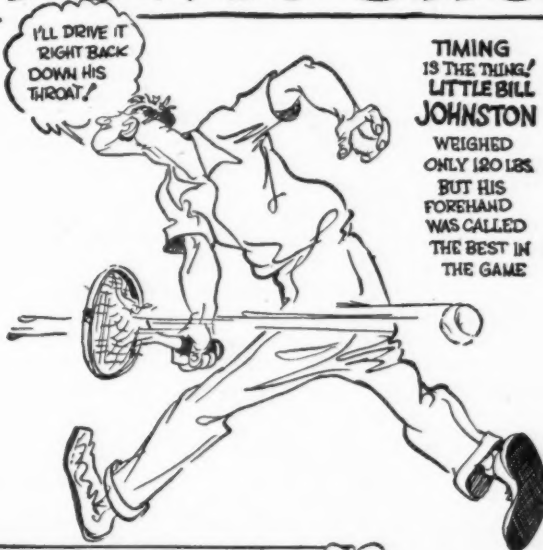
Dear Editor:

Your new Career Club series sounds swell. I liked the advice in "Here's Looking at You" in the first issue. My sister and I spent a whole evening analyzing ourselves — following Sandy's self-analysis outline.

We have an older brother who is a lawyer, but who dislikes his work very

(Concluded on page 4)

SPALDING SPORTS SHOW



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IS THE THING!
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FOREHAND
WAS CALLED
THE BEST IN
THE GAME**

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BALLS 300 90 MILE
WALLOPS IN
AN HOUR...BUT
DOESN'T KILL
THE U.S.L.T.A.
STANDARD
BOUNCE**

**WHAT
A RALLY**

**JOHNSTON'S FOREHAND
DRIVE WAS TIMED
AT 184 FEET PER
SECOND...BETTER THAN
2 MILES A MINUTE!**



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Say What You Please!

(Concluded from page 3)

much. Joe thinks he got started in the wrong field because when he was in high school (ten years ago), no one encouraged him to explore various career possibilities. He went into law just because Dad is a lawyer. My sister and I aren't going to make the same mistake. With the help of your magazine and our vocational counselor at school, we should be able to choose our fields wisely. We eagerly await the next meeting of the Career Clubbers.

James E. Carey
Detroit, Mich.

Dear Editor:

I think you have a very good magazine. I especially like the "Sports" page. But I think that you should—in every issue or just once a month—print a biography of some great sportsman. Take Lou Gehrig, for instance; many people know his name, but do not know his life or baseball career. I should like to know more about him and other sportsmen.

Donald Northrup
Belvidere (Nebr.) H. S.

Dear Editor:

There aren't many school magazines or newspapers that relay the events of the times in a manner that is understandable to the average high school student. It is very difficult to comprehend modern science and politics as they are given to us in the daily papers. I have found your magazine an asset in my study of history and English.

Joan Engel
Tilden H. S., New York, N. Y.

Dear Editor:

I think "Jam Session" is one of your best features. Let's have bigger and better "Jam Sessions"!

John White
Anderson County Training School
Pendleton, S. C.

Dear Editor:

I have been trying to find out exactly what these new long-playing microgroove records that Columbia Records is advertising are. Can your Record Editor enlighten me? Are they really an improvement on our old records? Will they be very expensive? Do they require a new type of vic to play them?

Johnny Duane
Dallas, Texas

Our Music Man says ecstatically that microgroove records, in brief, are going to mean "better music for less money." He's preparing an article for an early issue describing just what they are and how they work.—Ed.

Practical English

(Combined with PREP)

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business or Vocational Courses, Published Weekly During the School Year

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ON THE SIDE

OUR COVER GIRL: Give Jean Chappellear a menu in a restaurant, and what does she do—order her lunch? No, she searches the menu for unfamiliar words that she doesn't know how to spell. It's the same thing with a theatre program or a railroad timetable. That's one reason why Jean is National Spelling Bee champion for 1948!

Jean hails from Black Horse, Ohio—population 300, no post office—where her father is a barber. She entered the National Spelling Bee (sponsored by Scripps-Howard Newspapers in 38 cities) determined to put Black Horse on the map—and did! First, she won championship honors in the area bee sponsored by the *Akron Beacon-Journal*, and went on to Washington, D. C. to take top honors from area champions representing more than 4,000,000 elementary school spellers.

The national spelling champ, who is 14 years old, is now a freshman at Ravenna (Ohio) Township H. S. For her career, she wants to teach English or be a newspaper reporter.

How does one get to be a national spelling champ? "I have liked spelling from the first grade on," Jean says. "I learn new words by looking at them hard and spelling them over and over." Words ending in either "er" or "or" cause Jean the most trouble. She won the championship after a 58-round back-and-forth battle with the runner-up, Darrell Flavelle of Washington, D. C. Jean spelled "oligarchy" after Darrell had missed it, then went on to win with "psychiatry."

Jean was awarded first prize of \$500 and a two-day sightseeing trip to New York City with her mother, Mrs. Lewis Chappellear, Jr., and Miss Frances Murphey, spelling contest editor of the *Akron Beacon-Journal*. When she returned to Akron, Jean found \$800 in Savings Bonds awaiting her, a brass band and a parade to greet her.

"Peachy" is Jean's word for her teacher, Miss Ada Rogers, of the Ravenna Township School. Jean likes music almost as much as spelling, and plays clarinet in the school band. — Photo by Louis Henderson, *Akron Beacon-Journal*.



Think It Through FIRST

— says Glenn L. Martin, famous aircraft manufacturer

"THE PIONEERS of aviation leaped the boundaries of the earth. Some day readers of this magazine may leap the boundaries of the planet!" The man who made this statement to us is Glenn L. Martin, founder and president of the Glenn L. Martin Co. near Baltimore, Md. He was one of the first pilots to fly air mail and the first to fly any distance over the ocean; he built the first over-ocean transport (the *China Clipper*), the first bomber, and the giant seaplane, *Mars*.



Martin began to fly things when he was 6 years old—in 1892. He built a box kite that sailed higher than any of the other kites in the town of Liberal, Kansas. "My kite was so much more efficient than the other kites," Mr. Martin said during our recent interview with him, "that I was soon taking orders and manufacturing kites, at 25 cents each, in the corner of the kitchen."

By the time he was 10 years old, Glenn Martin was doing a man-sized job on his father's wheat farm after school and during vacations. "When the family moved to Salina, Kansas, I got an after-school job in the bicycle shop. When autos came to Salina, I changed to a job as garage mechanic." Then one day in 1906 when he was twenty, Martin read in the newspaper that the Wright brothers had stayed aloft in their plane for more than a minute. "That was sustained flight, I decided," Martin told us, "and I determined to devote the rest of my life to it. I studied the picture of the Wright brothers' plane—it was just my box kite with a motor in it! I decided I would build and fly an airplane, too."

"How did you know you could do it?" we asked.

"The most important thing I learned at Salina High was to think things through first," Mr. Martin answered. "So I listed all the things I already knew how to make, such as the body and the motor. I made the list of unknown things—that I had to work out—as small as possible. Isn't that the method used in high school science and math?"

At this time Martin had already worked his way through a 2-year business course at Kansas Wesleyan University and was owner of his own garage in Santa Ana, Kansas. After being inspired by the Wright brothers, he rented a deserted church (the only building in town with enough uninterrupted floor space to house a plane) and set to work evenings constructing an airplane of spruce, bamboo, and muslin. In 1909 he flew for the first time. "No one can describe the thrill you get when you feel yourself airborne for the first time in a plane you yourself built. I was only 3 or 4 feet off the ground but I had decided that I should learn to land successfully by means of straightaway hops of short duration before undertaking a flight circle."

Soon Martin opened an airplane factory in an abandoned cannery which, he told us with a chuckle, the telephone company refused to classify under "Industries" or "Manufacturing" but listed under "Amusements."

"For civilization to advance," pioneer Martin stated "we must move ahead with air power. And as aviation makes visits to other countries easy, it will bring new friendliness to the world."

★ ★

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LET'S GET ORGANIZED

H EY SAM, let's get the meeting started!" An irritated voice roared above the confusing din in Room 413.

Chairman Sam Catlett banged his fist on Miss Jessep's desk. "Yeah, let's get moving! Ripe down, will you?"

Gradually the noise died down and the class looked expectantly at the chairman. Sam looked back at the class, scratched his left ear, cleared his throat, and finally mumbled, "Well, uh, I guess we should—that is since we're organizing our English class into a club, suppose we start by discussing our club activities for this semester. Anyone have any ideas?"

Polly O'Brien leaned over and whispered excitedly to her neighbor, Tony Monero. Tony laughed and passed Polly's idea on to Slim Mayheer.

Betsy Jansen, slouched in a seat in the back of the room, called to Sam. "You ought to start with the minutes."

"Oh, sure!" exclaimed Sam. "Say, Boots, how about the minutes?"

Secretary Boots Petry registered dismay. "I didn't bother with minutes for that first meeting. All we did was elect officers and talk—about a few things."

Sam scratched his ear again. "Well, then," he suggested, "let's get back to our activities. Doesn't *someone* have a suggestion?" he almost pleaded.

What's wrong with the meeting described above? It isn't organized; it's just stumbling around.

Whose fault is that? Everyone's! The officers know nothing about their jobs; the general membership knows nothing about how to behave at a meeting. That's a sad state of affairs—it shouldn't happen to any club.

Let's see if we can improve the situation.

The first point on the agenda should have been "Discussions of Parliamentary Procedure and Club Organization." Quite a mouthful, isn't it? But it would have been digested easily if everyone had shot out questions hard and fast—and if there had been an expert on hand to give you the answers. Then all of the members would know where the club is heading, and how it can get there.

Let's follow through on that idea. You shoot the questions—about running a meeting, about officers' jobs, about members' responsibilities, about words you don't understand. We'll counter with the answers; and next week we'll see how all these ideas work themselves into an actual club meeting. (Watch for "The Floor Is Yours," October 6.)



What kind of an animal is an agenda?

An agenda won't bite you if you're smart enough to keep it under control. It's simply a list of topics to be discussed at a meeting. The chairman draws up the agenda in advance, following this *order of business*: call meeting to order; have reading of minutes; reports of committees; unfinished business; new business; motion for meeting to adjourn.

What is parliamentary procedure?

It's a set of rules which people follow when they organize themselves into any sort of group where discussion is necessary. These rules explain the proper way to conduct a meeting. They guarantee that everyone will be able to air his two cents' worth in an orderly manner and that fair play is observed.

Everyone is sitting down, yet people keep referring to the chair. Which chair? The Chair is an abbreviation for "the chairman," your club president or whoever else is conducting (or *chairing*) the meeting.

Who does the shouting to call a meeting to order? No one! The chairman raps the gavel (mallet) on the desk and says—but *doesn't* shout: "Will the meeting please come to order?" The members immediately take their seats, and keep silent.

How long do the members keep their silence? Until the secretary has read the minutes. The minutes are the written report of the previous meeting. The secretary, who takes notes during each meeting, writes up the minutes in a permanent record book. After she—or he—has read the minutes, the chairman asks, "Are there any corrections or additions to the minutes?" Now's your chance to speak up. But to do so you must first stand up—beside your seat. The chairman will then *recognize* you by speaking your name or nodding at you. (Perhaps you think it's "stuffy" to have to wait for a "go-ahead" signal from the chairman; but suppose Carl and Enid and Dolly and Elmer all wanted the floor when you did?)

What does the floor have to do with my right to speak? Actually, the floor is your right to speak! To keep peace, only one member may be standing and speaking at a time. (That means "thumbs down" on private whispering sessions.) That member is said to *have the floor*.

Suppose Bill is talking about a dance, and I'd rather discuss a radio play. How do I change the subject? You don't. Remember the rule about one speaker having the floor at a time? There's a similar rule which says there can be only one topic on the floor (that is, under discussion) at a time. If the dance is the topic on the floor, it must be discussed and voted on before you may introduce the topic of the radio play.

How did Bill get the dance on the floor in the first place? That's simple enough—he made a *motion* (a proposal about a specific action). Here's how it worked:

"The next point on the agenda," said chairman Sam, "is the problem of our new club activity. The chair will *entertain a motion*."

That was when Bill stood up and, after receiving Sam's nod, said, "I move that we organize a football dance, to be held the first weekend in November."

"I second the motion," called Skinny, from his seat.

"We have a *motion on the floor*," restated Sam, "to hold a football dance the first weekend in November. Discussion on the motion is *in order*."

Now let's see if we understand what Sam, Bill, and Skinny were talking about. Sam wasn't playing host when he said he'd *entertain a motion*. He meant that he'd like someone to propose a definite action. Bill obliged — with his motion about the dance. (Did you notice that Bill had to be recognized to make his motion, but Skinny simply called out his second from his seat?) When Sam said that discussion was *in order*, he meant that parliamentary procedure allowed him to give the club the "go ahead" signal to discuss the point. (When the chair rules something *out of order*, he means that the regulations won't permit discussion of that point at that particular time.)

What if I insist on discussing the radio play while the dance motion is on the floor? Then you're *out of order*, as your chairman will tell you — and you'd better stop your nonsense immediately. Of course, if you feel that a dance will interfere with your plans for producing a radio play, you may bring out that point by speaking against Bill's motion. But you can't go wandering off on the tack of how and why the radio play will be produced; you must stick to the general topic of the dance.

Isn't there any way in which I can change Bill's motion? Certainly; you may *amend* Bill's motion. In thinking about the dance and the radio play at the same time, you may get a brainstorm. After being recognized, you propose, "I move to amend the motion by providing that we produce a radio play as entertainment at the dance." Your amendment will have to be seconded and then, if this idea appeals to Bill, he'll say, "I accept the amendment to my motion."

But what if Bill doesn't accept my amendment? Parliamentary procedure

is on your side — you still have a chance. Right then and there, the chairman will call for discussion on your amendment, and then the group will vote on it. If the majority supports it, the amendment becomes part of the original motion and the group goes on to vote on the original motion. If the group votes against your amendment, it's lost and you must accept their decision gracefully.

The chairman has a good deal of power. Can't he help his friends to "rail-road through" their plans? He'd better not. His job is to pull everyone into the discussion. He should be fair and honest about this. If several members rise together, he calls off their names in the order in which they'll be given the floor. In doing this, he gives priority to members who have not yet spoken during the discussion. The chairman never cuts off discussion; but if many people want to speak, he may ask each member to



limit himself to a one- or two-minute speech.

What if Jim and Arlene and Owen are wasting the club's time haggling over an unimportant motion? So you have a group of time wasters on your hands? If the majority of members want to squelch them, here's how you may do it democratically. When you obtain the floor, you say, "I move to *lay this question on the table*." That's the parliamentary way of saying, "Let's postpone debate on this question and get on with important business."

Does that mean the end of Jim's silly motion? Not by a long shot! The chairman will immediately call for a vote on your motion to *table*. If the motion is carried, Jim's motion is simply postponed. He may *move* to have it *taken from the table* later in the meeting, or at a future meeting.

How on earth can we keep track of all the motions and amendments that fly around during a meeting? That's Madame Secretary's job. Her minutes should have the exact wording of every



motion, and the vote on each one. She also briefly records committee reports and meeting programs.

That's not much of a job for a club officer, is it? That's not even the half of it! Madame Secretary also handles all correspondence and helps the chairman check on whether members are following through on jobs assigned.

Exactly what kinds of jobs would we be volunteering for? All kinds, if you're going to have an all round good club. You'll probably need people to organize round table discussions, produce skits, arrange exhibits, run parties, make posters and leaflets for publicity — to name only a few.

How do we handle these jobs? You form committees — both *standing* and *special* ones.

Don't the members of a *standing committee* ever sit down? They'd better, for they usually have a great deal to discuss and decide on. A *standing* (or *regular*) committee is one which is formed as soon as you organize your club. It functions continuously, for there's always work for it to do. The usual *standing committees* are: Program Committee, Publicity Committee, Social Committee, and Ways and Means Committee.

That last committee you mentioned — it discusses ways and means of doing *what*? Of financing your club. The Ways and Means Committee members keep a cautious hold on the purse strings, and they plan ways of raising money. Mr. Money-Bags himself is the club treasurer, who is usually the chairman of this committee. He must have a way with figures, for he's responsible for giving an accurate financial report at each meeting.

Can only special students work on *special committees*? Let's hope there'll be no such thing as a "special" member in your club; you should all pitch in and work side by side. A *special committee* is simply one which is set up to handle a special project, such as a public opinion poll or a pen-pal exchange.



By W. D. Boutwell

The Busiest Man in Hollywood

YOU can tell how much Hollywood values a person by the size of type in the screen credits. You know how the credits flash by:

DANGER AHEAD

with
CARY GRANT

and
PAULETTE GODDARD

Jane Wyman Reginald Owen

Photography . . . Arthur Boland

Art Director Paul La Tour

Costumes Leonore

Montages by Leonard Messmore

Screen Play by Arthur de Hoozis

Directed by

ROBERT TOLEDO

Produced by

HERMAN MINICKIWICZ

Did you ever wonder about this producer fellow who gets such a big play? What does he do? You know that actors act, designers create sets, cameramen shoot pictures, and the director sits in a folding canvas chair and tells everyone what to do. What, then, is left for the producer?

Believe me, the producer earns his capital letters. Of all the members of a team who put together a feature film, the producer is the busiest. He is the man who sits at a desk with six telephones — most of them ringing incessantly.

You would do well to become acquainted with the producers. Their names often supply the key to quality. They set standards. The screen credit, *Produced by Dore Schary*, means something. It means pictures like *Crossfire*, *Journey for Margaret*, and *Berlin Express* — all films with a vital message. Features like *Juarez*, *The Life of Emile Zola*, *The Maltese Falcon*, and, more recently, *Treasure of Sierra Madre* show the high quality of Henry Blanke's production touch.

In one person the producer combines: (1) the "eagle eye" of a talent scout; (2) the cold calculation of a budget director; (3) the pep of a third-base coach; (4) the tact of a diplomat; (5) the pressure of a timekeeper; (6) the integrity of an artist; (7) a feeling for what the masses

want; and (8) the drive of a "Simon Legree" snapping the whip over the entire production. Oh yes, he also must be familiar with all the many departments of a great studio.

If a film clicks, the director, actor and other craft workers win applause from the movie-going public. If a film fails at the box office the management holds one man responsible — the producer. He is the organizer; the man behind the man behind the men; the "bossman."

Here's a flash of a producer at work as Leo Rosten (*The Velvet Touch*) reports in his book, *Hollywood*:

"All through these weeks, Mr. Stone has been attending to a hundred other matters connected with *Dark Rendezvous*. He patched up a truce between Joan de Roche (star) and Director Joe Russell (old feud). He signed Russell after a long fight with Russell's agent, who tried to make a flat picture deal. Mr. Stone couldn't get John Borden from RKO for the male star; he made a deal with Paramount for William Dormel. Mr. Stone, conferring with Director Russell and his casting director, also signed up the rest of his cast. He has held conferences with Joe Russell and the art department, the cameraman, the special effects man, the process department, the composer, the publicity office. The picture will cost \$1,189,000 as it now stands. Mr. Stone has to cut that down plenty. He wins Joe Russell over to cutting out the typhoon and a lot of extras. . . . Valerie Masters (another star) complains about her part: 'I can't put myself into this kind of dame. I ought to play a girl with a sweeter side.' Miller (writer) sweetens up the character. Now de Roche complains. . . ."

Poor Mr. Stone!

How would you like to be responsible to a company for spending \$20,000 to \$50,000 per day? Every extra day of "shooting" keeps up the costs. No wonder producers often get nervous indigestion!

Henry Blanke of Warner Brothers produces two or three feature films per year. "I used to produce eight to ten," he told me. "Film-making today requires more detail, higher standards. Tax laws make top talent more independent." Mr. Blanke must wheedle and dicker and plead. He must deal with some forty different unions. Sometimes the unions disagree on who is responsible for who does what.

At RKO I met another producer: the

executive producer, William Fadiman, assistant to Dore Schary before the recent shake-up that brought Schary back to M-G-M. Back of Mr. Fadiman's desk stood a cabinet filled with mimeographed scripts; scripts to be read, scripts revised, scripts in production. Mr. Fadiman described fifteen or more motion picture "ideas" at various points on the RKO production line: *Incident at St. Albans*, a Civil War story now being written; a picture about the Wright brothers — treatment completed; the Lewis and Clark expedition, still in the "idea stage"; the story of the Battle of the Bulge. His current script file looked like a well-filled record collector's cabinet.

Then he told me the question which Dore Schary always asks about a film idea before it is approved for production. It is a question which explains Mr. Schary's record and his reputation.

"After we have discussed the possible appeal of a picture, cast problems, and the picture's money-making possibilities, Mr. Schary always asks one final question. It is this: 'Why are we making this picture?' By this he means, what purpose does it serve? Will it help people to see through some problem? Will it advance some desirable end? Is it worth doing?"

That is a good question for all moviegoers to ask about the 350 films Hollywood produces each year. Which are worth doing? Why don't you ask that? The more you press that question the better pictures you will see in your theatre. You will make it tough for producers — but they like it that way.

This is the second in a series of articles on "How to Judge Motion Pictures." Next week: "They Write on Celluloid."

They Produced the Winners!

Of all awards given annually to motion pictures, the most coveted is the Academy Award for "best picture of the year." Votes of workers in the film industry, collected by the Academy of Motion Picture Arts and Sciences, decide the choice. You will remember most of these winning pictures; but could you name the producers who, more than anyone else, made them winners?

<i>Gentlemen's Agreement</i>	Darryl F. Zanuck	1947
<i>Best Years of Our Lives</i>	Samuel Goldwyn	1946
<i>The Lost Weekend</i>	Charles Brackett	1945
<i>Going My Way</i>	Leo McCarey	1944
<i>Casablanca</i>	Hal B. Willis	1943
<i>Mrs. Miniver</i>	Sidney Franklin	1942
<i>How Green Was My Valley</i>	Darryl F. Zanuck	1941
<i>Rebecca</i>	David O. Selznick	1940
<i>Gone With the Wind</i>	David O. Selznick	1939

MOVING PICTURES

791.4-B Bendick, Jeanne
Making the movies. McGraw
1945
190 p illus

A fact book which may be used
as a basic text covering back-
ground and history, details of
casting, sets, costuming, make-
up, shooting, sound, actors,
technicians, and distribution.

It's in
The Cards

"H-M-M-M, now where would you go to find *movies*?" Tim Dorset whispered to Rhoda Sondov, as the couple wandered into the library.

"Well, I might use my common sense and go to a theatre!" flipped Rhoda, "but I hardly think I'd try the school library."

"Hah, you slay me," Tim retorted glumly. "But that's no joke, Sondov. Somehow or other, I got myself involved in a special English assignment — a thousand-word theme on 'How Movies Are Made.' I have to get busy investigating the topic. What I know about it wouldn't even fill a 3 x 5 file card."

"File card—of course—it all comes back to me now," Rhoda said teasingly, then added, "It takes me a while to start clicking, after summer vacation. Just stick with me, my friend. We're off to the card catalogue."

Key to the Cabinet

"Introducing — the card catalogue," Rhoda whispered with a dramatic flourish, as she led Tim to a file cabinet in the corner. "In these drawers you will find not one — not two — but *three* cards for some of the books in the library; and for every book there is at least one card."

"But you said three for some. Why three?" demanded Tim.

"One card is headed with the *title* of the book—" Rhoda began.

"But I don't know the titles of any books on the movies," objected Tim.

"Another card is headed with the *author* of the book—"

"And I don't know the names of any authors who have written books about the movies."

"And the third card lists the book under its *subject*!" Rhoda finished triumphantly.

"Ah-hah," said Tim. "So that's why there are three cards! No doubt I look in the 'M' drawer for *Movies*."

Tim quickly made another discovery. All he found under *Movies* was a card marked: "MOVIES — SEE: MOVING PICTURES." This, Rhoda told him, was a *cross-reference* card, which directed him to the exact word or phrase by which the library catalogued the subject he was investigating.

Clues on the Card

"Here's my first subject card," Tim announced when he'd flipped back to *Moving Pictures*. "But I can't make heads nor tails of all the hieroglyphics on it!"

"Hold on, those are valuable clues about the book," explained Rhoda. "I'll explain what they mean as you take notes on them."

Let's look over Tim's shoulder at the card which he's examining:

MOVING PICTURES

791.4-B Bendick, Jeanne
Making the movies. McGraw
1945
190 p illus

A fact book which may be used
as a basic text covering back-
ground and history, details of
casting, sets, costuming, make-
up, shooting, sound, actors, tech-
nicians, and distribution.

Now let's conduct our own investigation into the clues on each card:

791.4-B. This is the book's *call number*. It's composed of the Dewey Decimal Classification number (see "Quiet Please," September 22 issue) plus the author's last initial. It directs you to the book shelves marked 700. There you'll

find all books classified 791.4; they should be arranged alphabetically, according to the authors' last names. (In large libraries, where all books are not kept on open shelves, you'll have to make out a *call slip* for your book. On this slip you should write the title, author, and *call number* of the book you want. Then hand your slip to a library assistant, who will bring you your book from the storage stacks.)

MOVING PICTURES. A general topic, like this one, will be the top entry on every subject card in the catalogue.

Bendick, Jeanne. This is the author's name. On the author card for this book — which is filed in the "B" drawer — this will be the top entry.

Making the movies. Here's the title of your book; it, in turn, heads the title card for the book. Remember that if a book's title begins with *A*, *An* or *The*, the article is ignored for filing purposes. (A book called "The Making of a Movie" would be filed under "M.")

McGraw 1945. Now you know that the book was published in 1945 by the McGraw Hill Co. This tells you that the book contains fairly up-to-date information, and that — if you decide to buy it — you could order it from McGraw-Hill.

190 p illus. Translated, this means that the book is 190 pages long, and that it includes illustrations.

A fact book . . . and distribution. Always look for a notation like this on a file card. It gives you a brief summary of the material in the book, and is often the key to whether the book is worth investigating.

Adding Up the Clues

"Say, the library makes mistakes, too," Tim commented as he flipped through the other cards under *Moving Pictures*. "Here's a card that has no call number."

(Continued on page 14)

Dear Joe,

YOUR account of your new secretary's trying to transcribe her notes is hilarious, but she has my sympathy. I've never been so amusing as to write "Hopping for an early reply," but I've certainly pulled some boners.

Did I ever tell you about the "envelope letter" I wrote for Mr. Bland one afternoon? It was almost time for the last mail to go out and Mr. Bland dictated a letter ordering 30,000 envelopes. I hurriedly typed the letter and Mr. Bland signed it without glancing at the contents. Nick, the mail clerk, picked it up immediately.

As I filed the carbon copy of the letter, I noticed with horror that I had ordered 300,000 envelopes! I tore into the mail room. Nick was just tying up the mail bags, and we had to look through hundreds of letters to find it. I had to retype the letter, so I was an hour late leaving the office. That taught me a lesson. All letters must be proofread before they go to the boss's desk.

Mrs. Snapp, our office manager, keeps a file of "horrible example" letters which come to the office. Some really do belong to the Department of Utter Confusion.

For instance, we ordered five copies of a certain pamphlet which was published a year or so ago. The reply to our letter included this paragraph:

"Now if you can wait a few days maybe in a month or so we are hoping to get out a reprint from the presses which we will immediately forward to you the five copies when the same is available."

Mrs. Snapp also tells about a secretary who wrote a letter quoting the price of certain chemicals. She was supposed to write 41c per gallon. Instead she wrote 4c. The letter was mailed and the chemical company had to fill a large order at 4c per gallon!

Another secretary didn't take careful shorthand notes. She wrote that an item was 40c per can. Her boss insisted that he had said 40c per dozen. That secretary doesn't work there any more.

I talked over the whole matter of clear, correct business letters with my chum, Helen Olson, one day. She's an ace secretary, you know.

"Never send a business letter with a single strike-over," Helen advised me. "If you're not sure of the spelling of a word, look it up in the dictionary. Follow your boss's directions *exactly*. After all, a business letter speaks for the company that sends it out and a firm's reputation can be made or broken by business letters. So can a secretary's."

Now please don't "F.B.I." my letters! I'm sure you'd come upon *The Case of the Missing Comma*.

Sincerely yours,

Jerry





Test Your READING SKILL

IT WOULD take the kick out of a hard-hitting adventure tale like "The Lifeboat" (p. 23) if you had to read it with a dictionary by your side. But you may have found yourself a little "at sea" with this story if you are unfamiliar with nautical lingo.

Let's hope that you did try to figure out or look up the meanings of the terms which you didn't know, for you can't thoroughly enjoy what you're reading unless you thoroughly understand it.

Did you read the story carefully enough to answer all of these questions on the plot, the vocabulary, and the ideas in the story?

I. *These are questions on the plot of "The Lifeboat." Mark each one True or False, and correct those that are False.*

—a. The man who was swept overboard was a cook.

—b. When the captain heard the news, he immediately ordered out a lifeboat to save the man overboard.

—c. The Tattooed Man's insistence made the captain relent.

—d. When the rescuers reached the man in the water, he was already dead.

—e. Tod was exhausted from the exertion of rowing the lifeboat.

II. *Could you find your way around the Araby, the ship in "The Lifeboat"? These terms—from the story—are a few which you'd have to be familiar with. Underline the correct definition for each word.*

a. *port side*: (1) right; (2) under; (3) left.

b. *starboard side*: (1) right; (2) under; (3) left.

c. *helm*: (1) front of ship; (2) engine of ship; (3) wheel of ship.

d. *companion (companionway)*: (1) steps leading from deck to cabin; (2) passage leading to galley; (3) any cheerful corner.

e. *forecastle*: (1) captain's quarters; (2) forward part of upper deck; (3) top deck.

f. *davits*: (1) hoisting cranes; (2) rivets; (3) wheels.

g. *gunwale*: (1) small deck; (2) seat; (3) upper edge of a ship's side.

h. *thwart*: (1) a seat; (2) prow; (3) stern.

i. *poop*: (1) wheel; (2) topmost deck; (3) cabin.

III. *These are thought-and-discussion questions about the story:*

a. Was the captain right in wanting to abandon the stoker so as not to endanger the rest of the crew?

b. What do you think the Tattooed Man had been before he became a cook?

c. Do you think the volunteers who manned the lifeboat were moved to volunteer more by sympathy for the drowning man or by admiration for the cook?

d. Do you think Topsy really meant what he said to Tod when he contemptuously called the rescuers "fools," and

make a complete picture. Then we'll understand sentences at first reading, instead of having to reread them.

There's no problem, of course, in reading a sentence like this:

John ate his supper quickly.

The words are short and simple, and so is the idea. Now let's add another idea to that sentence:

John ate his supper quickly because he wanted to go to the ball game.

That's easy too, isn't it? The second idea is as simple as the first, and it fits in logically with the first idea. The two together make sense.

All sentences aren't that simple; but no matter how complicated the ideas in a sentence are, you'll be able to make sense of them if you use the same formula that we used in that sentence above. First, grasp the idea in each part of the sentence; then put the ideas together to discover the connection between them, to see how they make sense.

referred to the rescued man as a "stoke-hole rat"?

"Vitamin 'U' "

There's certainly nothing difficult about reading "Vitamin 'U,'" the Boy-dates-Girl script on page 16, but if your reading is going to mean anything, it always requires *thinking skill*.

1. *These thought-and-discussion questions are hints which should help you think out the story's problems.*

a. Could Midge have been putting the cart before the horse when she said, "Who cares about vitamins or hair or clothes if you aren't going anywhere. . . .?"

b. Do you think that Tippy meant that a girl should be "the argumentative type" when she said that girls should have their own opinions?

c. Do you agree with Bud's idea that you should "keep mum" if you haven't an opinion on a subject?

d. Do you think it was polite for Midge to say to Tippy, in front of Bud and Woody, "And thanks for what you said earlier about—you-know—who?"

(Answers in Teacher Edition)



Cramer in Saturday Review of Literature

"Hey, can't you read?"



TIPS ON READING

HAVE you ever come upon a sentence which you had to read several times before you could make sense of it? Everyone has—and usually it's the reader's fault, not the sentence's.

The reason is that sometimes our minds don't click on the ideas that we're reading. In last week's column, we discussed reading by phrases, rather than word by word. We discovered that this was the way to grasp ideas quickly. Now let's find out how we add up all of the ideas in a sentence so that they

Here is an exercise which will help you to build your skill in finding the sense in sentences. If you have difficulty with it, you will have to be especially alert to find the ideas within sentences as you read.

In each sentence below, there's one word which destroys the sense of the sentence. When you find it, substitute another word which will make the sentence add up to a logical thought. (Don't forget the formula: Find the ideas in each sentence, then put them together so that there's a logical connection between them.)

1. There was a severe paper shortage during the war, which caused many publishers to increase the size of their newspapers.

2. Since the cost of living is increasing steadily, employers are being asked to lower their workers' wages.

3. John didn't know Ellen's address, but he did have her phone number, so he decided to wire her.



IRENE LARSON signed up with enthusiasm. On-the-job training in office practice was just what she wanted. She was assigned a clerical job in the Athletic Department every day during the seventh period.

On the second day of her job, just as Irene was filling out an office report, Coach Hendricks hurried into the office.

"Irene, will you write a letter to Mr. Phil Volland of Saginaw High for me? He wants to cancel his game with us on October 30 and schedule one for November 13 instead. Tell him we've already scheduled a game with Forrest Grove for November 13, but we have November 20 open. Send him a copy of our schedule. I'll sign the letter when I come in from scrimmage."

Irene took notes in shorthand as the coach talked: later she wrote the letter for his signature. Here's the form she used in typing her business letter.

- (1) La Salle High School
212 Butternut Road
Fond-du-Lac, Wisconsin
10/6/48
- (2)
- (3) Mr. Philip Volland
Saginaw High School
713 Huron Street
Calumet, Wisconsin
- (4) Dear Sir,
- (5) _____

- Very Truly Yours (6)
- Harold Hendricks (7)
- (8) il:HH
- (9) Schedule included.

Check and Double Check

Irene's a good student and she's determined to become a first-rate secretary. Right now she needs help in learning how to write a "Letter Perfect" business letter. Let's see what's wrong. (The numbers below correspond with the numbered parts of the letter form above.)

1. *The letterhead.* If La Salle H. S. stationery had a letterhead, it would contain the name of the school (or firm), the street address, the city, and the state. It would be centered at the top of the stationery. Then Irene would need to add only the dateline at the

right side of the paper, ending at the right margin.

2. *The heading.* Irene's exactly right in using a complete heading—name of school, street address, city, state, and the date (since there's no letterhead). The heading begins about two and one-half inches from the top of the sheet; and far enough to the left so that it ends at the right margin. The dateline is the last line of the heading. Always write out the date completely (October 6, 1948; not 10/6/48).

You don't need to use your complete address in a friendly letter to your brother, or to someone who knows your address. The dateline's enough. However, if there's any doubt—a chance that your correspondent doesn't know your address or has mislaid it—always include it in your heading.

3. *The introductory address* (also called *inside address*). Irene carefully started her introductory address three spaces below the last line of the heading. Note that she used the popular *block form* for typing her introductory address. That is correct for both the heading and introductory address. To carry out the block pattern she typed out *Wisconsin* in full. She also could have abbreviated it. (Be sure that abbreviations are according to Mr. Webster!) Periods are used at the ends of lines only after abbreviations.

The "Hello" Line

4. *The salutation* is the "hello" or the salute line of the letter. But look what Irene did with hers—indented it. The salutation starts at the left margin two lines below the introductory address. Irene can further improve her salutation: (a) Use *Dear Mr. Volland* which is more personal, and therefore commands more attention from the reader than the more formal *Dear Sir*. (b) Follow her *Dear Mr. Volland* with a colon—the only correct punctuation for a business-letter salutation. A comma is the correct salutation punctuation in a social (or friendly) letter.

When you're greeting the members of a firm, *Gentlemen* is the preferred salutation rather than *Dear Sirs*. *Dear Sir* is a formal greeting, used in business letters. Even more formal and also correct is *My dear Sir*. Both of these, however, lack the personal touch which comes with using the name of the person to whom the letter is addressed.

5. Irene didn't indent the first word

of the first paragraph. That's all right; but she must be consistent. It is wrong then to indent the second paragraph. All paragraphs in the same letter must either start at the left margin or be uniformly indented (five or ten spaces). If you're single-spacing the lines in a paragraph, you double-space between paragraphs.

The Good-bye Line

6. *The complimentary close* is the "good-bye" line of the letter. Irene's leave-taking (*Very Truly Yours*) contains three errors: (a) It's out of place; this gives the letter an unbalanced appearance. The complimentary close begins in line with the first letter of the first word of the heading. It's typed two spaces below the last line of the body. (b) Only the first word of the complimentary close (in this case *Very*) is capitalized. (c) The complimentary close is always followed by a comma.

The complimentary close should match both the salutation and the tone of the letter. *Respectfully yours*, (don't forget the comma) is the most formal close, and might be used in letters beginning *Dear Sir*. Also, it could be used to show respect for the person you're addressing, such as a letter to your school principal, the Mayor, or a Congressman.

Very truly yours, and *Yours very truly*, are the most common forms of complimentary close. Strictly speaking, they fit the *Dear Sir* approach. *Yours truly*, is no longer considered good usage; it's too abrupt, authorities say.

Very sincerely yours, *Yours very sincerely*, and *Sincerely yours*, are informal and fairly personal. Irene's "Dear Mr. Volland" letter might be signed with one of these complimentary closes; so could most of her social letters. However, if you think that *Sincerely yours*, sounds too familiar for the letter you're writing, play safe with *Yours very truly*, or *Very truly yours*.

(Continued on page 14)



Ben Roth in Saturday Evening Post

"Yours of the fifteenth received — that's e-i . . . and we were relieved — that's i-e . . . to hear that you were in receipt — that's e-i . . ."

LEARN TO THINK STRAIGHT

"HEY, Jimmie, 'congrats' on being elected president of the Outing Club!" Butch said. "I voted for you."

Jimmie Noyes grinned. "Thanks, Butch. I appreciate your vote."

"Heck, you were sure to win—because you have so many friends," said Butch. "Besides, you're the Joe DiMaggio of the baseball team. What else do you need?"

Whether Butch was joking or not, he soon found an answer to that question.

Jimmie's first job, as the new president, was to plan the Outing Club's first meeting of the school year. Jimmie decided to hold the meeting on a Friday, two weeks away, in the school auditorium; but he forgot to ask permission for the club to use the auditorium. He didn't make an assembly announcement of the meeting nor appoint a committee to publicize the meeting. He just posted a bulletin board notice of the meeting marked "Attention, Outing Club members!" and added: "Come—and bring your friends."

For the program Jimmie decided to invite a guest speaker—an expert on butterflies who had recently lectured at another high school nearby. A friend who attended the other high school had told Jimmie that fifty students had heard the guest speaker. Jimmie estimated that at least thirty or forty students would attend at his school.

On the day of the meeting Jimmie discovered that the Aviation Club was meeting in the auditorium at the same hour he'd scheduled the meeting of the Outing Club. When Jimmie asked the president of the Aviation Club about it, he said, "Why, I reserved the auditorium in the principal's office the first day of school. Did you reserve it, too?" Jimmie was shame-faced; he'd slipped up because he hadn't thought through his plans.

The Outing Club had to move to a

classroom—which was just as well, since only five students showed up for the meeting. The rest of the members had failed to see the bulletin board notice, and there had been no assembly announcement.

This was further embarrassment for Jimmie—only five students present to hear a lecture by an expert! Why did it happen? Because Jimmie didn't think straight. The fact that fifty students had attended the lecture at the other high school didn't mean that the same number—or nearly the same—would attend at Jimmie's school. One school might be twice as large as another; one club might have twice as many members as another.

Now we'll admit that Jimmie, as a club president, pulled some boners that are almost unbelievable. Yet most of us—at one time or another—make boners that are just as silly. Perhaps we don't make so many mistakes as Jimmy did; perhaps our mistakes aren't so glaring because we aren't all club presidents. But, leaders or followers, we must all learn to think through our plans and to think straight.

Here is an easy problem to test your own thinking. Check the correct answer.

1. You're taking an English test. If you know that you have about 40 minutes in which to take the test and that there are 10 questions, do you:

—a. Begin writing immediately and write as much as you know on the first question, then go on to the second, etc.?

—b. Take half a minute to figure out that you have 4 minutes for each question if you want to finish all ten?

2. There's a new girl in your class who has transferred from Perry High. If you know two other others who go to Perry High and who are unfriendly, do you:

—a. Try to be friendly and helpful to the new girl?

—b. Assume that everyone from Perry High is unfriendly and skip trying to make friends with the new girl?

Of course you know the right answers: 1-b and 2-a. Try to use the same sort of straight thinking on other problems which come your way.

Letter Perfect

(Continued from page 13)

Cordially yours, is used in business only if you're a personal friend of the person to whom you're writing. If Coach Hendricks and Mr. Voland are personal friends, *Cordially yours*, would be correct.

Note that every word in the complimentary close is written out. Abbreviations, such as *Sincerely yrs.*, are in poor taste. Remember that the complimentary close is a separate part of the letter. Don't try to make it a part of the last sentence. In the past, letters concluded with a flourish, such as:

Thanking you for your attention, I remain,

Yours very sincerely,

Such old-fashioned closes are out of place in the straightforward, modern business letter.

7. *The signature.* Irene correctly typed-in Coach Hendricks' name—the person responsible for the letter. She was careful to leave room for him to sign his name above the typed signature.

8. *The signature identification and stenographic reference.* The HH (the initials of Coach Hendricks' name) should come first, in capital letters, without punctuation. Then use a colon and in small letters (il) identify the stenographer by using her initials.

9. *Enclosures.* Note that Irene typed on the bottom of her letter *Schedule included*. The correct way to indicate that you are including material in the envelope in addition to the letter is *1 encl.* (the abbreviation for one enclosure). *Incl.* (for inclosure) also is correct.

Remember that the general appearance of any letter is almost as important as the letter's contents. Careful placing of the letter on the stationery and good margins are "musts."

Help! Help!

Let's help Irene by writing the complete business letter to Coach Voland. For extra credit, list the names of all the states with their correct abbreviations.

It's in the Cards

(Continued from page 10)

Rhoda smiled. "Uh-uh, that's your mistake. Take another look at the topic entry; it reads *MOVING PICTURES—FICTION*. That book is a novel dealing with the movies. You'll find it on the fiction shelves, under the author's last name. Fiction isn't classified with Dewey Decimal numbers, you know."

"That's so, too," Tim agreed, "but look at this next card. It has a different

call number from all the others: 371.33. How can that be?"

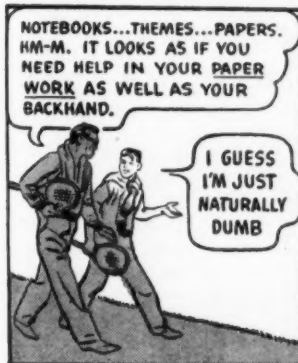
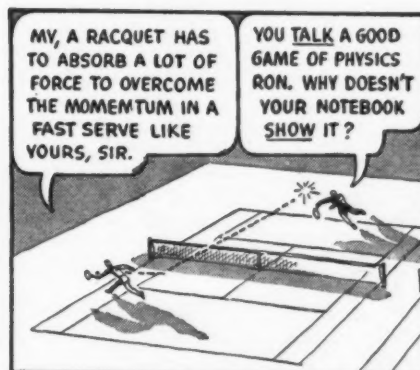
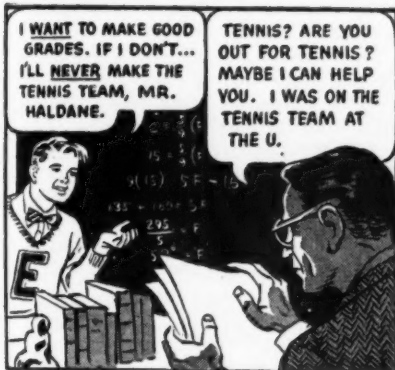
"Gee, you'll never learn, will you?" teased Rhoda. "That card is headed *MOVING PICTURES IN EDUCATION*. The description shows that the book's about educational films; so it's classified in the 300s, which cover *Education*."

"I think I'll pass that one up," decided Tim. "I can't cover everything in one theme, and educational films don't fit into my outline. . . . Say, here's an

interesting card. It says: *MOVING PICTURES—SEE ALSO: Scenario-writing*. That must be another kind of cross-reference card. Right? I suppose it leads me to other topics in the catalogue which have some bearing on the subject I'm looking up."

"Right you are!" cheered Rhoda. "You just keep putting two and two together that way and you'll soon be a library sleuth! You can't miss it if you learn how to track down the catalogue's clues."

NET GAIN



Perhaps there's a tip for you in Ron's experience. You'll get along better in school, with neatly typed homework and classroom papers.

Ask your dad for a portable. And to get all the features you need, including Dual Touch Tuning . . . tell him to be sure it's an Underwood Champion.



Underwood Corporation
One Park Avenue New York 16, N. Y.
Sales and Service Everywhere



Underwood
... typewriter leader of the world

VITAMIN "U"

A radio play in which Midge Martin learns about a new and important vitamin



"I'm just not hungry tonight. Excuse me," Midge said, leaving the table.

SPECIAL NOTICE

Several years ago the Southwest High School (Minneapolis, Minn.) Radio Workshop asked permission to adapt for radio some of the "Boy dates Girl" stories which had appeared in *Scholastic Magazines*. The following script is an adaptation made by Southwest High students and presented by them over WLB, Minneapolis.

Any group wishing to use this script for radio broadcast or assembly presentation has permission to do so, provided credit is given to *Scholastic Magazines*, as stated in the opening announcement of the script.

ANNOUNCER: _____ High School Radio Workshop presents "Vitamin 'U,'" a radio adaptation of a "Boy dates Girl" story by Gay Head in *Scholastic Magazines*. Our story opens in the Martin dining room, where Mr. and Mrs. Martin and their teen-aged daughter, Midge, are finishing the evening meal.

SOUND: *Voices at dinner — plates, etc.*

MR. MARTIN: Eat your liver, Midge. It's good for you.

MIDGE: I — I'm not hungry, Pop.

MRS. MARTIN: I declare, Midge, your hair is a mess; and that blouse — I thought your were going to press it.

MIDGE: I didn't have time.

MRS. MARTIN: Well, goodness knows what you did all afternoon! Your room hasn't been touched.

MIDGE: I was tired, Mom. I didn't feel like cleaning up.

MR. MARTIN: Vitamins, that's what you need — vitamins! You don't eat the right sort of food. Now I was reading an article in the paper tonight —

MIDGE: I know all about vitamins, Pop. We study 'em in Home Ec.

MR. MARTIN: Then you ought to apply what you learn, instead of letting yourself get into a run-down condition. Just look at you, pale, peaked —

MIDGE: Please, Pop, I'm not pale or peaked, I just haven't any make-up on. I'm not run-down; I just don't happen to be hungry tonight, that's all. Excuse me, I — I think I'll go up to my room. *(Fades)*

SOUND: *Door opens and closes.*

MIDGE: Gosh, who care about vitamins or hair-dos or clothes if you aren't going anywhere or doing anything — with anyone?

SOUND: *Telephone.*

MIDGE: Gosh, the phone! Maybe it's — MRS. MARTIN *(off mike)*: Jeff, it's for you, dear.

MIDGE *(sighs)*: I might have known it wouldn't be for me. Mike always calls

early — if he calls. Oh, heck! I can't sit here all evening. Guess I'll go over to Tippy's house.

BRIDGE: *Music.*

SOUND: *Door opens and closes.*

MIDGE: Tip-py? Hey, where are you?

TIPPY *(off mike)*: In my room. Come on back here. *(Pause)* Well, hi there, stranger! Where you been lately? Haven't seen you in centuries, Midge.

MIDGE: Oh, I've been around.

TIPPY: Well, park yourself on the bed while I finish dressing. Guess who I have a date with tonight? Woody Woodson — y'know, the new "rave notice" at Central. I'm so excited I'm almost dizzy! If you and Mike see us at the movies —

MIDGE: *(in a dull voice)*. I don't have a date with Mike tonight.

TIPPY: You haven't? What's happened?

MIDGE: Nothing — that is, I mean everything! The truth is, I've been jilted.

TIPPY: Oh-h-h, I see. Well, if you don't mind my saying so, it's a good thing.

MIDGE: What do you mean?

TIPPY: Mike never did anything for you, Midge. You were just his echo. You sat around and looked goggle-eyed at him and "yessed" everything he said. Maybe that flattered his ego for a while but, in the long run, you have to have opinions and interests of your own in order to hold a boy's attention.

SOUND: *Doorbell.*

TIPPY: Gosh, there's Woody now! Where's my comb? Here it is! How do you like my new hair-do, Midge? I saw it in a magazine — the one on the table — no, I left it in the living room. Anyhow, it has a page of hair-do's and a fascinating article on Vitamin "U" —

MIDGE: Vitamin "U"?

TIPPY: Uh-huh. All about personality and expressing yourself. Well, I'm off, chum. Come on and meet Woody.

MIDGE: No, thanks. I'm not dressed for company. I'll just wait here until you've gone.

TIPPY: Okay, if you'd rather. Sorry to skip like this, but I'll see you tomorrow!

SOUND: *Door closes.*

BRIDGE: *Music.*

SOUND: *Footsteps.*

BUD *(off mike)*: Hi there, Midge.

MIDGE: Oh! Hello, Bud. I didn't know there was anyone in the living room. Tippy said she left a magazine on the table. It has an article on Vitamin —

BUD: Vitamins? It's probably this one. I've been reading an article on the subject of nutrition and basic food values.

MIDGE: I didn't know you were interested in nutrition.

BUD: I wasn't, until I started working on this health plan for Senior Problems class. Say, tell me, do I look as if I had pellagra, scurvy, beri-beri, arthritis, and cataracts?

MIDGE (laughs): You certainly don't! Why?

BUD: Well, according to the vitamin charts and what I've been eating, I probably have at least one of them! Say, maybe that is the magazine you're looking for. It's open to a page of hair-do's which means that Tippy's been reading it — not I!

MIDGE: Lemme see. Yes, it is! Here's the article: Vitamin "U."

BUD: Vitamin "U"? Don't tell me they go through the alphabet!

MIDGE: No, Vitamin "U" isn't a food vitamin; it's your personality and the impression you make on others. Bud, tell me, do you like girls to express their own opinions?

BUD: Opinions? Sure, if they have 'em. If you were of voting age, which Presidential candidate would you vote for in the November election?

MIDGE: Me? Well, I — that is —

BUD: That's the answer to your question. If you have an opinion, express it. If you don't, don't.

MIDGE: B-but you scared me, asking so quickly. Besides, I — I don't know enough about the candidates and —

BUD: Exactly my point. If you don't know what you're talking about, don't talk.

MIDGE: But you can't sit around like the Sphinx all the time; everybody forgets you're alive.

BUD: Yes, if you really mean "like the Sphinx." But these girls who try to monopolize the conversation just to attract attention give me the jerks! I've seen others, though, who didn't talk much but who listened intelligently and had a certain spark — what are you smiling about?

MIDGE: That's just what this article says: "The spark that shows you're wide-awake; that you're a live wire, not a dud."

BUD: That's it! But what are you asking me for? I'm no psychologist. I'm just a hungry man — with opinions, though, and one of 'em is that you and I should raid the refrigerator. Agreed?

MIDGE: Thanks, Bud, but I'd better be getting home.

BUD: And leave me to it alone? I'd eat cold macaroni, potato salad, and a boloney sandwich. First thing you know, I'd have pellagra and scurvy.

MIDGE (laughs): In that case, I'd better join in the raid.

BUD: That's the spirit! Lead on, General Martin!

BRIDGE: *Music.*

SOUND: *Opening of refrigerator door.*

BUD: There y'are! Huh-ho, not much here. Milk, peanut butter, carrots, a piece of cold bacon, mayonnaise —

MIDGE: Why, that's plenty. You slice some bread and I'll make a sandwich filling that will be chock-full of vitamins.

BUD: Okay, but don't go overboard! I don't want to be a giant! Might not be able to get into a plane. I want to be Navy pilot, y'know. Gosh, I wish I could get in the Navy now! Sometimes I think I'll quit school and join the merchant marine. School's just a waste of time —

MIDGE: I don't think so. You're taking courses now that will make you better prepared for a career as an aviator — math, science —



"Why, there's plenty!" Midge cried. "I'll make some sandwiches that will be chock-full of vitamins."

BUD: Yeah, but — say, this sandwich is good! Where'd you learn how to make it?

MIDGE: In Home Ec. There's a cooking course for boys, if you're interested. And don't tell me that sounds sissy. Look how much you've already learned about health from studying vitamin charts!

BUD (laughs): For a girl who's scared of opinions, you make some mighty strong statements. Hey, I hear footsteps.

SOUND: *Door opens.*

TIPPY: Well, look what's going on! Midge, this is Woody Woodson. Woody, Midge Martin. And you know my brother, Bud.

BUD: Hi, Woody! You're just in time. Try one of these Midge Martin Specials!

WOODY: Thanks. We just had a soda but (pause) — say, that's super!

TIPPY: I've often told Midge she ought to open a restaurant.

WOODY: If this sandwich is a sample, I'll work as bus boy just for the leftovers.

MIDGE (laughs): Sounds interesting, but we'll have to talk business some other time. It's after eleven o'clock and I simply must go home.

BUD: Waitaminute. I'll walk with you. I want to hear some more about Vitamin "U."

TIPPY: Did you find that magazine article, Midge?

MIDGE: Yes, and thanks for what you said earlier about — you-know-who. You were right. From now on —

BUD: From now we're going to stay away from these people. They have a bad influence on you, Midge. You're talking in riddles. Come on, let's get out of here!

TIPPY: He's even, Midge, but really a swell guy, even if he is my brother.

MIDGE (gaily): Are you telling me! 'Night, you two. Be seein' you!

MUSIC: *Up and out.*

ANNOUNCER: This program, adapted from a "Boy dates Girl" story in *Scholastic Magazines*, was presented by the _____ High School Radio Workshop under the direction of _____ Students participating were _____

Gift of Gab

A glib-tongued radio disc jockey, never at a loss for words, at length found himself in a situation where there was very little for him to say.

As he stood at the altar repeating his marriage vows, all his self-confidence deserted him, and in repeating the words touching on his material possessions, he stammered, "With all my goodly words I thee endow."

Rev. L. B. Huston, in "Quote"

EVERYBODY'S OUT OF STEP . . .



"**S**AY, how would you people like to go bowling?" Chuck's eyes sparkle as he offers a Saturday afternoon suggestion to the gang gathered around the juke box.

Three other pairs of eyes light up in response, but there's no sparkle in Sue's eyes as she grumbles, "Bowling? What's the fun in bowling? Anyhow, we went bowling last Saturday."

"Well, here's an idea," says Pete, "let's bike out to Sand's Point and hunt for the old 'buried treasure.'"

Again the gang chimes in agreeably and again Sue pooh-poohs the idea. "That old myth! That was old when we were kids. After all—"

Several more suggestions are tossed out, but receive no comment from Sue. She's too busy thinking to herself: *Gosh, why do they always want to do such cockeyed things? And why do all of them—except me—agree on things? Why can't they do what I want to do once in a while?*

This thought brings Sue to life again. "I know what I'd like to do!" she exclaims. "I suggest the movie at the Bijou—it's a wonderful French film."

This isn't the first time such a thing has happened to Sue. As she herself thought, everyone—except Sue—agrees on things, but Sue doesn't disagree on the "what-to-do" questions just to be disagreeable. She honestly sees little fun in the suggestions the others make. The things that interest them seem to leave her cold—and she says so.

What can Sue do about this? Several solutions are hinted at in the following questions. Discuss them—and see what you think is the best solution.

1. Did it seem to you that Chuck's and Pete's suggestions might have been made to please others, rather than only themselves? Do you think that Sue might have liked their ideas if she had suggested them? Do you think that the gang might have liked Sue's suggestion if she had presented it with a "you" approach rather than an "I" approach?

2. Do you think that Sue ever enjoys doing things with the gang? Could she enjoy them if she forgot the idea that everyone disagrees with her?

3. Is Sue perhaps going with the wrong gang? Why does she want to be a part of the group if she doesn't share their interests? Might she be happier with another group whose interests were more like hers? Should Sue begin making new friends?

The Case of the Family Car

BOB BARNES (to his friend, Ted Winant): Heck, I never can get our car when I want it! You'd think I wasn't a member of the family! Just last night I had a date and asked for the car so we could go downtown to a movie. Mother said she'd be glad to drive us downtown but that she needed the car to take Mrs. Frisbie to some meeting or other. Now I ask you, who wants his mother driving him and his date around? When I asked Dad at dinner on Saturday night if I could use the car for the evening, he said that he and Mother needed it to go to a party. That's the way it always is. Then on a night when I don't need the car, it sits in the garage.

MR. BARNES (to Mrs. Barnes): No, don't change your plans just to let Bob have the car. Why these kids think they can't use their feet to walk on is more than I can understand! Besides, there are buses all over town. Why when I was Bob's age, I walked five miles to 'court' a girl who lived in the next farmhouse! Kids today just don't appreciate the luxuries they have. They're lazy—and they expect the world on a platter.

It seems that there are two sides to this story, doesn't it? Now that we have two viewpoints, it may be easier to solve Bob's problem.

1. Can you sympathize with Bob's desire to have the car for special occasions? Do you suppose that, if Bob asked for the car in advance (rather than waiting until the last minute), he might stand a better chance of getting it?

2. Do you think Mr. Barnes' criticism of today's teen-agers is fair? On what do you think it is based? Do you suppose that Bob ever offers to pay (in money or in work) for the gas he uses when he has the car?

3. Do you think that Bob and his family's differences could be "ironed out" if they talked things over calmly? How should Bob start such a discussion? What should he offer to do?

Wallflower Wanda

"I suppose I was just born to be a wallflower," Wanda pouts to herself. "Nobody ever asks me for a date. Even girls don't often invite me to go anywhere. Yet I try to be pleasant—I don't know why people don't like me."

Wanda's hair is stringy and shows the lack of brushing. Her skin is naturally oily and, when blackheads or pimples appear, she tries to cover them up with powder and rouge. She lets her fingernails "just grow" and they are often dirty. Her best friend, Helen, suspects that Wanda doesn't take a bath every day.

Wanda's clothes tell the story of her day's activities—a smudge of egg (from breakfast) on her blouse, a smear of charcoal (from art class) and a splash of tomato soup (from lunch) on her skirt.

But Wanda isn't really "a freak." She has average good looks, a pleasant manner, and plenty of brains. She likes other people, although recently she has tended to avoid people and to spend more and more time alone.

What can Wanda—or anyone else—do about her problem?

1. Why do you suppose Wanda is so careless of her appearance and of personal habits of cleanliness?

2. What program for cleanliness would you suggest for Wanda?

3. Should Helen explain to Wanda that cleanliness is important in making and keeping friends? How could she do this tactfully?



PRACTICE MAKES PERFECT



Vol. 5, No. 2, September 29, 1948

NAME _____

CLASS _____

Watch Your Language!

Now that we've gotten all the steak, onions, and French-fried potatoes off Jack's vest and shirt, let's take a closer look at this whole mess.

You remember we cleaned up Jack simply by putting words where they belonged in the sentence. We placed the modifiers close to the word they modified so that there couldn't possibly be any misunderstanding. The original sentence read:

Smothered in onions, dripping with gravy, and garnished with French-fried potatoes, Jack finally saw the waiter bringing him a large juicy steak.

All we did to save Jack was to put the steak and stuff together, like this:

Jack finally saw the waiter bringing him a large, juicy steak, smothered in onions, dripping with gravy, and garnished with French-fried potatoes.

Now just so that we won't have to be repeating this steak sentence every time we want to make this point, let's give it a name. It's the kind of boner known as a *dangling participle*.

Don't be frightened by names. You know what *dangling* means—hanging in mid-air. That's clear, isn't it? Even if you didn't know what *smothered* was, you'd understand that, in this sentence, it dangles.

We could call this a *dangling constructor* and let it go at that. But let's try to be more intelligent about it.

Smothered is a participle—a *past participle* to be exact. A participle is a form of the verb that is used as an adjective. It generally ends in *ing*, *ed*, *d*, *en*, *n*, *t*. Let's take a few verbs and see what their participles are:

Verb	Present Participle	Past Participle
break	breaking	broken
hope	hoping	hoped
smother	smothering	smothered
hit	hitting	hit

The thing to remember about these participles is that they can be very troublesome if you don't put them where they belong—as close as possible to the word or words they modify.

Are you bothered about that word *modify*? Well, don't be. When a word *modifies* another word, it merely explains that word more fully, adds to its meaning in some way or other.

Hat (a word—just a word).

Black hat (now we've added something to *hat*—so *black* modifies *hat*).

The same holds true for these participial phrases we've been talking about. They are connected with some word in

(Continued on page 20, column 1)

Are You Spellbound?

Just a little brush-up quiz now on last week's words ending in *ance*, *ant*, *ence*, *ent*.

A. In each of the following sentences insert an *a* or an *e* where you see a blank space in the word. Two points for each. Total, 20.

1. I feel confid_____nt he will win.
2. John will make an excell_____nt pitcher.
3. We are all depend_____nt on the will of others.
4. There is abund_____nt proof that he was guilty.
5. The Germans were arrog_____nt conquerors.
6. In the dist_____nce, I saw the sun set.
7. This is an import_____nt decision.
8. Persever_____nce is a great virtue.
9. We place great reli_____nce in him.
10. With practice, you will make a compet_____nt secretary.

My score _____

You should have made a perfect score on this test. But don't think that you're a hopeless case if you didn't. Maybe you haven't spent enough time studying those words we gave you last week. A little concentrated practice every week—and you'll soon be hitting the jackpot!

Let's go on with some more of these *ence*, *ent* words. Remember to look hard at them—especially the characteristic endings—*ence*, *ent*.

Ence	Ent
eminence	eminent
independence	independent
indolence	indolent
influence	
innocence	innocent
magnificence	magnificent
obedience	obedient
presence	present
prevalence	prevalent
prudence	prudent
reference	
residence	resident
reticence	reticent

(Continued on page 20, column 2)

(Continued from page 19, column 1)

the sentence. To keep everything clear, but the participial construction as close as possible to the word it modifies.

Just one more illustration to drive this point home:

There were thousands of cherries in the orchard, but not being very ripe I didn't eat them.

Now who is ripe? You or the berries? As this sentence stands, you are good enough to eat. The trouble, of course, is with that participial phrase, *not being very ripe*. It's too close to I—and therefore it seems to *modify* I. Actually, it modifies *cherries*.

Now how can we make you less delicious?

This requires a slightly different treatment. We can't just shift words around here. We have to rewrite this one so that it makes better sense:

There were thousands of cherries in the orchard, but since they were not ripe, I didn't eat them.

Now see what you can do with these sentences. If they are wrong, mark them W and rewrite them in the spaces below. Mark correct sentences C. Three points for each sentence. Total, 30.

___1. Dozing peacefully, the alarm clock went off.

___2. Smiling charmingly, my invitation to the dance was accepted.

___3. On entering the room, I saw *her* for the first time.

___4. After eating our lunch, our television set entertained us for an hour.

___5. Broken in spirit, the man returned to his home town.

___6. Returning from a long walk through the snow, the house looked inviting.

___7. After talking to her on the porch, the clock struck eleven and I started for home.

___8. When leaving for the party, my hair glistened glamorously.

___9. We passed the drugstore returning from the movies.

___10. My father found a beetle opening his briefcase.

My score _____

(Continued from page 19, column 2)

reverence

reverent

sentence

violence

violent

Spend some time on these words—five minutes a day ought to be enough. We'll put them into a quiz next week.

Words Ending in Ary and Ery

Here are some fairly common words that are frequently misspelled. Maybe they've tripped you, too. They *shouldn't*, once you realize what makes them tricky. It's those pesky endings—*ary*, *ery*. (They're called suffixes.) We'll put these words into separate lists so you'll be able to memorize them and fix them in your mind more easily.

Ary

auxiliary	contrary	dictionary
hereditary	necessary	obituary
summary	stationary	(standing still, not moving)
granary	adversary	

Ery

bribery	cemetery	finery
flattery	mockery	monastery
stationery	bakery	celery
summery		

Now that you've concentrated on those *ary*, *ery* words, test yourself to see how good your eye and memory are. (If you want to, take one last look at those lists again.)

B. In the following sentences, put an *a* or *e* where you see a blank space in the word. One point each. Total, 15.

- The ladies' auxili_____ry meets on Thursday.
- Brib_____ry is a crime.
- Some diseases are heredit_____ry.
- Make a summ_____ry of the plot.
- The West is the gran_____ry of America.
- Flatt_____ry will get you nowhere.
- Stop at the station_____ry store on your way home.
- I don't like to walk near a cemet_____ry.
- He acted contr_____ry to the advice I gave him.
- Is this trip necess_____ry?
- Throughout the whole performance, he remained station_____ry.
- This act makes a mock_____ry of justice.
- Go to the bak_____ry and get some apple pan dowdy.
- In spite of his age, Joe Louis is a dangerous adver_____s_____ry in a boxing match.
- If in doubt, consult your diction_____ry.

My score _____

What's the Usage?

Do you get a little frantic sometimes about when to use *principal* or *principle*? When you have to choose between *burst* and *burst*, *lie* or *lay*, *leave* or *let*? Do sentences like the following give you trouble? Which word in parentheses makes the sentence correct?

1. I (should of, should have) come.
2. Hot dogs have a very bad (affect, effect) on me.
3. (Lay, lie) down, Fido.

If you didn't know which word to choose in those sentences, it's time to get busy and learn something about *usage*. You'll be out of high school soon—almost before you know it. Then you'll be expected to speak correctly.

Remember your first attempts at dancing? Remember how difficult it was to get your hips, hands, and feet to behave while you tried to smile, talk, and look nonchalant all at the same time?

Getting the facts of language straight is easier than learning to dance. For one thing, there's nobody stepping on your heels or toes, or pushing you around, or trying to do fancy turns. For another thing, you can learn by yourself. There's nobody around to watch you fumble. You can come out and strut your stuff when you're sure of yourself.

Start the first treatment by giving yourself a good once-over. See how you rate on this test. It covers many of the things that bother people. Don't be discouraged if you don't know all the answers—now. After we've taken up these points in usage (as we are going to do later), that's the time for you to start worrying. Now you just want to know how you stand. (Don't guess!)

Underscore the word in parentheses that makes each of the following sentences correct. Two points for each. Total, 20.

1. (Leave, let) us go to the movies.
2. The Raven Hotel is one of the (principal, principle) attractions in town.
3. I (have, haven't) hardly a dime to my name.
4. (Fathers-in-law, father-in-laws) seem to be more popular than (mothers-in-law, mother-in-laws).
5. Why did he (rob, steal) the money?
6. Drink this medicine and (lay, lie) down for awhile.
7. My dog (laid, lay, lied) in his corner all night.
8. My sister is shorter than (I, me).
9. Apple pie is my favorite (desert, dessert).
10. I'm not thirsty; (beside, besides) I don't care for Bubble-Juice.

My score _____



Lowell Hoppes, King Features Syndicate

"It's 'who-o-o-o-o,' not 'what!'"

Correctly Speaking

"D'jhu say omm gunna get that fy dollar book?"

"Swat I said."

"I coont hear yuh. I was sitting in the awfiss drinking cawfee and lising to the nooze."

You're wrong! These aren't two foreigners struggling with English. They sound like foreigners—but actually, they're two American kids talking things over—in what they think is pretty good English. (After you've translated the above, you'll see what they were *really* trying to say!). Of course, they sound absolutely uneducated—even though they've both graduated from high school! But they haven't learned one very, very important thing:

You are the way you speak.

The first—and sometimes the last and only—impression many people get of you is the way you speak. They just don't have an opportunity to get to know you any better. So you really can't blame them if they get wrong ideas about your personality, character, and education.

Of course, you can get on your high horse and say you don't care what kind of impression you make; but actually, you *do* care. We all do. So let's not kid ourselves.

The good news for you is that you can start right now brushing up your speech without getting your vocal chords all twisted up into knots. For the time being, we're going to concentrate on two things: *enunciation* and *pronunciation*. (Don't be frightened! You've been doing both all your life. Now maybe you'll do them better.)

Under *enunciation*, we're going to try to get rid of those sloppy, careless expressions that make you sound illiterate: coontchoo (for *couldn't* you), dintchoo (for *didn't* you), etc.

Under *pronunciation*, we're going to tackle those simple, everyday words that any educated person is expected to pronounce correctly.

Now try this test. If you don't get 100 per cent, then your pronunciation is a little rough around the edges.

You'll find the word in the first column. Column A and B contain two different pronunciations of the word. Only one of the two is correct. Underscore the *correct* pronunciation of the word. (The accented part of the word is printed in capital letters like this: in VITE.) One point for each. Total, 15.

Word	A	B
1. Italian	Ih TAL yun	Eye TAL yun
2. genuine	JEN u in	JEN u INE
3. hundred	HUN derd	HUN dred
4. alias	AY lee us	uh LIE us
5. library	LIE brar y	LIE ber ry
6. mischievous	MIS che vus	mis CHEE vee us
7. municipal	mew ni SIP al	mew NIS i pal
8. radiator	RAY di ay tor	RAD i ay tor
9. rinse	rins	rintch
10. accurate	AK u rit	AK ka rit
11. arctic	ARK tick	AR tick
12. asparagus	as PAAR a gus	as PAAR a GRASS
13. athlete	ATH lete	ATH a lete
14. coupon	KOO pon	KEW pon
15. February	FEB ru a ry	FEB u a ry

My score _____

My total score _____

Words to the Wise

Quick now, can you give the meaning of each of these words: *misconstrue*, *definitive*, *incredible*, *tenacious*, *infinitesimal*?

True, they're all in the \$100 class; but if you studied last week's "Words to the Wise" column, you have what it takes to define those five words. The important raw materials in those words were included in last week's list of *prefixes*, *stems*, and *suffixes*. Let's see how those raw materials add up to these new additions to your vocabulary.

You know that words belong in families. A single stem can be the father, grandfather, or great-great-grandpappy of dozens of words. Sometimes a word may end up looking quite different from its father or grandfather. (The addition of unfamiliar prefixes and suffixes can cause this.) But if it has the same stem, it's still a member of the family. Your job is to learn to spot related words.

To introduce you to this idea of related words, let's review each of the stems which you learned last week, along with a few interesting members of their families.

struct (build) — constructive, construe, misconstrue, structure, destruction, obstruction.

fer (carry, bear) — transfer, difference, prefer, fertile, referee, reference.

cred (believe) — credence, incredible, credit, creditor, credentials.

fin (end, limit) — definition, confine, infinity, infinitesimal, definitive.

ten, tain (hold) — contain, maintain, tenacious, tenure, abstain, entertainment.

Now that you have an idea of the general family background of these words, let's see whether you can get some specific information on some of the words themselves.

You probably won't be able to answer these questions on your own, even though we provide hints with them; so let's make this an "open book" quiz. The book you're to open is the dictionary. By reading each word's *definition*, as well as its *derivation* (the information in parentheses directly following the word listing itself), you'll gather all of the specific information which you need to understand the word. We won't score this quiz, but be sure to find out the answers to these questions:

1. How does *misconstrue* carry out the "stem" idea of *build*? (HINT: *con*—together, with; *mis*—wrongly.)
2. Which meaning would you use to define fertile; "carry" or "bear"? Why?
3. If you "give *credence* to an *incredible* rumor," how do you react to it? (Explain both words.)
4. What has financial *credit* to do with believing?
5. What have a *referee* and a *reference* book in common?
6. What has *infinitesimal* to do with the "stem" idea of *limit*? (HINT: Check *centesimal* in your dictionary.)
7. Would a *tenacious* person stick to his argument?
8. How does *entertainment* relate to the "stem" idea of *hold*?
9. How would a *definitive* statement from your mother limit you from arguing further with her?
10. Explain why a *constructive* idea is the opposite of a *destructive* idea.



HOW'S THAT AGAIN?

By SLIM SYNTAX

At a party recently someone pulled this one on us. Can you punctuate the following so that it makes sense?

That that is is that that is not is not that that is is not that that is not that that is not is not that that is is not that so it is.

J. B., Olney H.S., Philadelphia, Pa.

Was there an English teacher hiding behind the curtain at that party, J.B.? Yes, there's a way to punctuate that puzzler so that it makes sense. It's better said than written—the inflection of the voice helps; but we'll write it for you using the word "stop" to warn you when to stop for breath. Here goes:

That that is (stop) is. That that is not (stop) is not. That that is (stop) is not (stop) that that is not. That that is not (stop) is not (stop) that that is. Is not that so? It is.

Is it correct to say this: "Set down and wait for me."

A. L., Columbia, S. C.

Never use the verb *set* in that way. The sentence calls for the verb *sit*. How can you tell the difference? Just remember the principal parts of each verb:

Present	Past	Past Participle
sit	sat	sat
set	set	set

Say, "Sit down and wait for me." Or you might say, "Set (meaning put) the chair here by the fire and sit down and wait for me." Get the difference?

Set, by the way, is one of those versatile words that can be used in many different ways. You can play a *set* of tennis, *set* a trap, *set* the table, or watch the sun *set*, among other things.

When you say the word *raspberry*, do you pronounce the *p*?

C. A. M., Seattle, Wash.

No, you pronounce the word as if it were spelled RAZZ berry. But don't ask me why the *p* is in there if it isn't pronounced. That's what makes English pronunciation so tricky. That's why you should check with your dictionary when you aren't sure how to pronounce a word.

Answers to Last Week's Crossword Puzzle

D	A	S	H		G	R	A	M
O	N	C	E		R	A	C	E
T	E	R	M		A	G	E	S
S	W	A		B	I	S	A	
			P	O	I	N	T	
H	E		P	T		R	A	T
A	I	D	E		I	O	T	A
I	R	A	N		C	L	O	G
R	E	D	S		E	L	M	S

Coming Next Week: Another Crossword Puzzle

The Lifeboat

By Howard Pease

"MAN OVERBOARD!"

The words electrified the third mate into action. "Which side?" he shouted.

The lookout's cry came back on the wind: "Port."

"Hard a-starboard, quartermaster!" the third mate ordered. Already he had sprung to the engine-room telegraph. The indicator curved to the word: Stop.

"Quartermaster, put the helm down hard. Moran, call the cap'n quick!"

Tod, dropping the coffee-pot, slid down the companion to the chart room.

"Captain Ramsey! Captain Ramsey, man overboard!" He dragged at the door with all his weight, bracing himself against the wind that fought like an enemy to keep it closed.

Slowly the door opened. Tod stumbled across the brass-shod storm step. "Cap'n — man overboard!"

The commander of the *Araby* rose sleepily from a couch and switched on the electric globes in the deck head. "What's that? Overboard?"

He yawned, stretched, swayed slightly, and reached for his cap. "Rotten luck," he growled, "on a night like this." He glanced at a chronometer on the wall, and Tod saw that the hands pointed to eleven o'clock.

Abruptly the captain lifted his head. Tod became aware that the faint pulsating tremor of the ship's propeller had ceased.

Captain Ramsey jammed the cap over his eyes. "What's that young rascal Burton doing?" he snapped. "Stopping her?"

"He's bringing her about," Tod exclaimed. "Putting out a boat —"

"Manning a boat? Where'd he get the orders, I'd like to know. Hawkes told me I'd have to watch that young feller. I'm the cap'n of this ship. I'll let him know." A gust of wind whirled into the room as he opened the door.

Once more on the bridge, Tod hung over the rail. He could see the door of the two forecastles open and the men streaming up on deck. Behind him Captain Ramsey was shouting at his third officer.

"Who was it, I ask you?"

From *The Tattooed Man* by Howard Pease. Copyright 1926 by Doubleday & Company. Copyright, 1926, by The Sprague Publishing Company (Publishers of *The American Boy*).



A dark night,
a stormy sea, and
the cry of "Man overboard!"

"A fireman, sir. He was sitting on the ladder. A big sea — it got him. Red Mitchell gave the alarm. The bos'n threw over two life buoys."

"Humph. Who told you to stop the engines for a stokehole rat?"

The third mate's voice was hoarse with anger and amazement. "I didn't want the man cut by the propeller, sir."

"Oh, yuh didn't." The captain grasped the bridge rail as the ship wallowed in the trough of the sea. "Don't you know that the ship won't have steerage way? Telegraph slow ahead, Mr. Burton."

"Very good, sir." Reluctantly the third mate crossed to the engine-room telegraph and swung up the indicator.

Almost immediately Tod felt the regular rhythm of the ship's propeller.

He peered down from the height. His heart thumped madly. Out in that black sea a man was tossing, clinging, perhaps to a life buoy, lost in the heaving fury of the waves. Would he be saved? Was he lifting brine-filled eyes toward the lights of the ship, his ship that was now slowly moving away from him? And he, Tod Moran, had spoken to the man there in the blackness of the bridge ladder. The man had been only a shadow, a voice in the night; and now he was gone. Tod shuddered and turned to the captain, who was shouting angrily at the third mate. "Oh, you ordered a boat got ready, did you?"

"Yes, Captain. The port whaleboat. But I told the bo'sun not to cast adrift until you came, sir."

Captain Ramsey laughed deep in his throat. "Well, I'll see that no more men are lost tonight." He spun about and descended the companion to the boat deck. Tod went carefully after him.

On the boat deck in the pale gleam of a searchlight a little group of men stood by the port whaleboat which swung on its davits, cover off. Tod stumbled to a sheltered spot abaft the warm funnel, where he gripped the handles of a cabin ventilator. He saw the thick form of the first mate standing against the inboard gunwale of the lifeboat.

"This is murder, Cap'n," Mr. Hawkes protested in a loud voice. "Ye can't keep no boat afloat in this sea."

"I know it, Mr. Hawkes. Put her back in the chocks, men."

"Yeh, that's better," commented Red Mitchell with his whining accents. "The Old Man ain't got no business to send me out tonight. I ain't no sailor; I'm a fireman. Ain't I right, now?"

"I ain't goin' out in no bloomin' boat, either," blurted out a cockney voice. "Serves the blarsted fireman right —"

"Yeah, I told the blamed fool to hold tight — and he didn't. Sitting right below me, he was —"

"Shut up!" snapped the boatswain. "Who's askin' a coal-passer to go, anyway?"

They set about covering the boat and lashing it to its cradle. Tod, clinging to the ventilator, heard a low murmur of discontent from the group of firemen who stood watching the scene. Suddenly a tall figure loomed up beside him. It was the cook, familiarly called the Tattooed Man.

"Cowards!" he said.

At his approach Captain Ramsay whirled. "What's that? The cook?"

"What're you doin' here, cooky?" lashed the first mate. "This ain't the galley."

The cook stepped forward into the full glare of the searchlight and faced the officers of the *Araby*. Tod could hardly restrain a gasp of admiration. The man, now that he was out of the galley, seemed to have dropped the vestments of a cook. With his eyes glowing like burning coals, his mouth drawn into a straight line, and his fists clenched, he appeared every inch a seaman. His blue jeans bulged over his enormous thighs; his white singlet, taut across his deep chest, showed the quivering dragon heads near his thick neck and the gleaming stars on the great biceps of his arms.

"Captain Ramsay," he said, "you've never asked me about my past, and I've never told you. But I've not always been a cook." He paused and glanced round the little group of surprised sea-

men. "You say a boat can't live in this sea. I say it can! I've cast adrift on Skagerrack in a worse sea than this. Let me take out the boat. I'll ask for volunteers. We'll save that man."

A murmur of approval went round the circle, but the mate cut it short. "What's got into him?" he growled to the captain. "Has he gone plumb crazy now? Who does he think is captain on this here steamer?"

Captain Ramsey's lips twitched nervously. "I've said we'll not take the risk. Yes, I'm captain here." He repeated the first mate's words as if he had need to justify his position.

"Look — the men are willing to go, sir," went on the Tattooed Man in his deep quick voice. "I heard that fellow scream when he went overboard. If you had heard — let me go, sir! The gale's falling off."

"You'd never find him." The captain



was relenting. His eyes searched the dark seas that beat outside the circle of light. "We should have had a Holmes light, Mr. Hawkes, then in this blackness we could make out his position."

"A Holmes light on the *Araby*?" Mr. Hawkes chuckled in his beard. "Yes, this is a great ship all right — where no one obeys the skipper." He said the last phrase softly with a glance from the corners of his eyes to see how the shot told. "Why don't the cook go back to the galley where he belongs?"

The wavering captain of the *Araby* bit his lip. Crimson crept up his cheeks. His glance, straying across the group of firemen, settled upon the first mate. "Hawkes," he scowled, "you forget yourself. Perhaps the cook is also a — a man."

Tod stared. What had happened? Had the commander that lay submerged in the depths of his weak nature come to the surface? The boy wondered as

he perceived Captain Ramsey draw his frail, lean body erect. His voice grew deeper, fuller.

"Very well, Mr. Jarvis. The boat is yours."

The wind, whistling through the rigging, carried aft the reply of the Tattooed Man. "Volunteers!" he boomed. "Volunteers to go in the boat!"

A sigh went up from the waiting men. Swaying to meet the roll of the ship, they looked hopefully across the wind-swept deck.

"Step forward, boys!" cried the boatswain. "Of course we go."

Above the drumming of the seas came Swede Jorgenson's voice: "Yah, we go."

At once Tom Jarvis broke in. "I want the six best oarsmen here. You Jorgenson! You Toppy! Bo'sun, take your place in the stern."

Red Mitchell slipped back into the shadow. The cook's eyes passed over him as he chose his men. In a moment the six had taken their places on the thwarts of the lifeboat.

"Put on the life belts, lads!" called Jarvis. "Wait — we want someone to bail."

As his eyes swept the group, Tod sprang forward. "Let me!" he beseeched in a voice vibrant with earnestness. "I can bail."

Jarvis nodded curtly, "Get in!"

With pounding heart Tod clambered over the gunwale into the swaying boat. Toppy pulled him down into a seat beside him. "Put this blarsted life belt on, kid," he said quickly. "And here's yer bucket. You got work ahead."

The whaleboat, already lifted sufficiently to clear the cradles, was now swung out on its davits by the men on deck, till it hung clear of the side, ready for lowering. With the weather on the starboard beam, the *Araby* now had a perceptible list to port. Tod pulled his cap low over his eyes and fastened the belt about his waist. He was dimly aware that the Tattooed Man was taking his place in the sternsheets, an ax in his hand for emergency.

"Lower away together!"

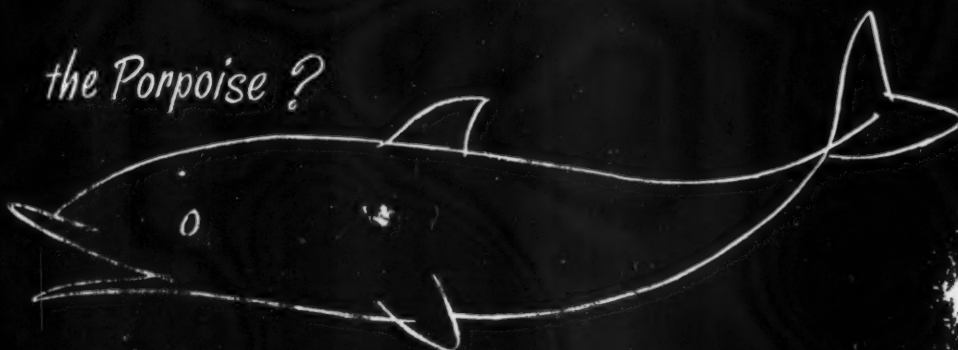
Nelson stood at the ropes of the after fall, another seaman at the forward, both in readiness to cast adrift when the boat struck the water. Tod dropped on his knees to the rounding bottom, one hand clasping the gunwale, while Toppy and the men in the waist thwarts held the boat away from the side of the ship.

The glow of the searchlight vanished above. The boat floated in a void. Night, mysterious and evil, encompassed them. Below, the boys heard the foaming waves leaping hungrily toward them out of the darkness, drawing nearer, ever nearer.

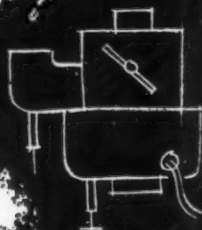
(Continued on page 31)

Which came first in Streamlining—

the Porpoise?



or the Carburetor?



You'd probably say the porpoise. And you'd be right because in many ways the sleek efficient forms of Nature's creatures have provided the patterns for much automobile streamlining.

But it's an interesting fact that the actual study of streamlining began *inside* the car—on places like the carburetor, the manifold and the fans.

The reason is that air rushes through these parts at high speed—up to 250 miles an hour through carburetors, for example.

So to figure how to reduce resistance to air movement, General Motors built one of the industry's first wind tunnels back in 1920—when automobiles were still in their young and awkward age.

They were studying the problem of air rushing through a body, rather than a body rushing through air. The principle, however, is the same in both cases—so it was a simple step for GM to apply lessons

learned in studying wind rushing through carburetors to automobiles rushing through air.

This early knowledge proved useful as years went on—because there's much more to automobile streamlining than meets the eye, especially at General Motors.

It's a tough and very technical engineering job that

calls for coordinated work among experts like stylists, engineers and production men.

These men of GM know that it isn't enough to give a car a sleek look. They have to fashion it efficiently in *every* detail—allowing for such things as efficient production, proper engine room, passenger comfort, balance and easy riding.

In short, like everything else in or on a GM car, styling is designed to contribute to the over-all value.

It's one of the many reasons why people everywhere in this 40th anniversary year of General Motors say: "You can't beat a GM car for value!"

"MORE AND BETTER THINGS FOR MORE PEOPLE"
GENERAL MOTORS

Gives More Value

On the Air: HENRY J. TAYLOR, Monday and Friday evenings,
over more than 450 Mutual stations, coast to coast. Hear him!

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Wilbur and the Atomic Lollipops



WILBUR grabbed me as I was coming out of chemistry class at the end of the eighth period and pulled me to one side of the corridor.

Wilbur is my younger cousin, a sort of inventive genius, and he is always thinking up some new kind of gadget to play around with in his home laboratory-workshop.

I could tell by the eager look on his face that he had just gotten another idea so I asked, "Well, what is it this time?"

"Lollipops," he answered. "Atomic lollipops."

I wasn't surprised at what he said—nor would you have been if you knew Wilbur. His last invention had been a football with built-in shock absorbers. These were to prevent window breakage when you were playing football in the street or near a building. The test results were disastrous. Wilbur was still paying a quarter a week for the new glass pane in Hartley's Delicatessen.

"And just what is an atomic lollipop?" I asked.

"It's not really atomic," he answered. "I just call it that. You know there's practically no limit to the amount of energy you can get from atoms. Well, I'm going to develop a lollipop that never gets smaller no matter how long

**Take a boy inventor,
add an "atomic" idea
— anything can happen!**

you suck on it. There'll be no limit to the amount of lollipop you get from it."

"Hmmm," I said, "just how do you propose to go about making this new brainchild of yours? Do you have a formula for it?"

His face clouded for a moment. "No, that's the only thing that's holding me back right now. But you know me. I'll find it."

Yes, I thought. I only hope we can find you when you're through experimenting.

"You can help me if you'd like to," Wilbur went on. "It might take a whole lot of experiments. Twenty or thirty maybe. Give me your assistance after school hours and I'll give you half the profits when I sell it. You'll probably net close to half a million."

"I'll settle for ten per cent," I told him. "Meet you in the lab this afternoon."

I couldn't help shaking my head

slowly as I watched him walk off.

When school let out, I phoned home and told Mom not to expect me. Then I started out for Wilbur's house.

It wasn't just the ten per cent profit I was thinking of. I wanted to be around while he worked to make sure he didn't hurt himself with his chemicals. You see, Wilbur is pretty good at making things with his hands—like wooden contraptions and metal devices—but he knows just enough about chemistry to blow the house apart.

I found him already in the laboratory when I got there. One corner of his workbench was piled high with cellophane-covered lollipops and in front of him, over an electric stove, he was brewing something that looked like mud and smelled like rotten eggs.

"What sort of stuff is that?" I asked as I opened a window to let some fresh air into the place. "If it tastes as bad as it smells, you'll never get anyone to buy the things."

"It's a combination of lollipops with sulphur and molasses," he said. "Don't worry about the taste. We can always add flavoring afterwards."

I watched as he ladled some of the evil-smelling mess into a metal cup and

(Continued on page 36)



BLUEPRINTS FOR INDUSTRY

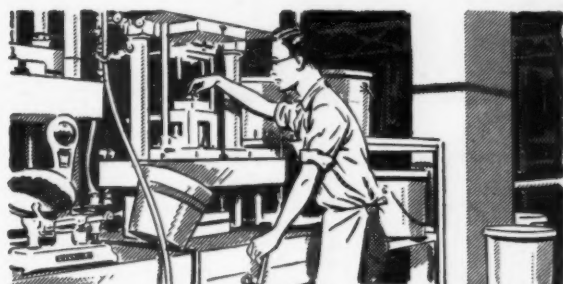
The Story of
Dick Kent

BLUEPRINTS, drawings, photostats, and photographs are as important to industry as physical equipment, including land, buildings, and machines. Consequently, heading up a reproduction and photographic section that deals in such essential items is an important job. At General Electric's plant in Fort Wayne, Indiana, Richard W. Kent at 31 directs this technical service section in which he worked up.

With more than 35 persons associated with him, Dick supervises runs of prints that may total more than 30,000 in any one week. He's one of the men behind the company's familiar monogram. His job, however, is only one of the interesting and varied ones that are so vitally important in the manufacture and sale of electrical equipment and appliances. *General Electric Company, Schenectady, New York.*



Dick was born in Ohio, but most of his life has been spent in Indiana. There he attended grade school at Wabash and high school at Fort Wayne. He took a college preparatory course, but circumstances forced him to compromise on home extension courses from Indiana University while delivering a milk route.



After a year with a contractor, Dick took his first General Electric job, working on a punch press in the transformer division, then on hydraulic presses molding plastics. When he went to the blueprint section, he began learning his job from the bottom. When war came, he enlisted as a private in the Army.



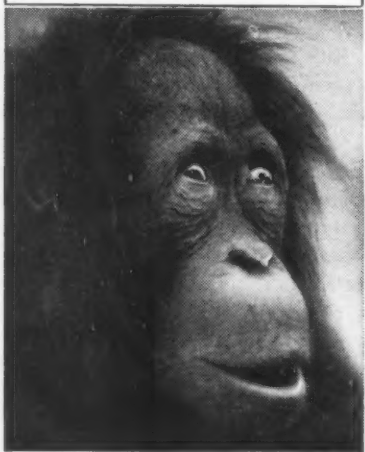
Dick later became an aviation cadet, trained at Carlsbad, N. M., and was commissioned a bombardier. Training in Florida as a radar bombardier-navigator, he narrowly escaped death when a B-17 caught fire. The crew was fished from the ocean—safe.



Discharged a first lieutenant, Dick was back at his job in a week. Only months later he was promoted to his present job. His wife formerly worked for General Electric. Spare hours go to Reserve flying, fishing, golf, basketball, and working on his house.

GENERAL  ELECTRIC

J. Paul Sheedy*
Switched to
Wildroot Cream-Oil
Because He Flunked
the Finger-Nail Test



THIS FELLOW was really up a tree about hair tonics. Then he made the Finger-Nail Test and discovered Wildroot Cream-Oil. No more dry scalp or loose dandruff for him, his hair is neat and well groomed without that plastered down look. Everybody's aping him! Why not make the Finger-Nail Test and stop monkeying around? If you find signs of dryness and loose dandruff, you need non-alcoholic Wildroot Cream-Oil containing soothing Lanolin. Get a bottle or handy tube today at your favorite drug counter. Costs little, goes far—saves you plenty of cocoanuts! For a generous free trial supply, send your name and address to Dept. SM-G Wildroot Co., Inc. Buffalo 11, N. Y.



* of 327 Burroughs Drive, Snyder, N. Y.

EUROPE BY BIKE

Scholastic reporters visit Czech capital

FREEWHEELING THROUGH EUROPE

By Jean Merrill and Mary Alice Cullen

"HOW did you get into Czechoslovakia—behind the Iron Curtain?" This was the first question popped at us when we landed in the U. S. after a summer of cycling through Europe.

We were lucky to have asked for visas at a time when Czechoslovakia's Communist government was welcoming foreigners to the famous Czech gymnastic celebration, the Sokol Festival. (Before April it would have been extremely difficult for us to get Czech visas.) One reason for this sudden admission of visitors was the Czech government's interest in the foreign money visitors might bring. Late last spring Czechoslovakian travel folders began to urge, "Come behind the Iron Curtain." So we went.

After three weeks of rugged cycling through England and Scotland, we hoisted our cycles on a plane and flew down to report on the Sokol Festival in Prague, Czechoslovakia's capital. The Czech government had fallen to the Communists in February. We arrived in June, two weeks after Communist leader Klement Gottwald had become President in place of the late former President, Eduard Benes.

We first sensed the tenseness of the situation when we landed at the airport. We found it strictly guarded. The reason for this vigilance was that the Czechs are not permitted to leave their country (except on visits to other Communist countries or on official business) and there had been a number of spectacular escapes from the airport just before our arrival.

We hadn't been in Prague more than a day before we realized the value of the second glance. At first glance, Prague seemed a prosperous, spirited city. Streets were decorated with banners for the festival. In the store windows were attractive displays of such luxuries as gloves, glassware, and silk scarves. As far as we knew no one was following us or worried about our status as reporters. There was enough food in the hotels and our food ration cards were ample.

But our second glance revealed a different picture. We discovered that most of these favorable conditions were a result of the government's all-out effort

to give visitors a comfortable stay so that we would carry home the report that all is well in Czechoslovakia. We learned later that our rations were larger than those of the Czechs and that both the prices of the hotel food and the number of coupons it required were far beyond the means of the average Czech. This point was driven home one evening when a Czech family was embarrassed at not being able to invite us to dinner because they were having nothing but potatoes.

Inside the stores with gaily decorated windows, we found rows of empty shelves. Luxury items, which were too expensive for the Czechs, turned out to be almost the only goods. Shoes—one of the main products of Czechoslovakia—are rationed, and most other articles of clothing are simply not available.

The same is true of food. Often such essentials as meat, fruit, vegetables, and eggs are not available even for coupons. People traced part of the meat shortage to the previous year's drought when thousands of cattle were killed off. But many Czechs are simply puzzled about the other shortages. They are puzzled because Czechoslovakia is one of the richest countries of Europe. Formerly Czechoslovakia produced most of her own food and even exported some food and manufactured goods. A number of persons told us they believe that food



Scholastic reporters, Jean Merrill and Mary Alice Cullen, bicycled in ten European countries this summer.

and material are being shipped to Russia and to Balkan states, and that Czechoslovakia is receiving little in return. We were told that one way to spot a Communist is that he says conditions are fine; but even some party members are beginning to wonder about the continued and increasing shortages.

Haven't some people benefited from the Communist government? Yes, of course. Take as an example a man named Mr. Fofanek who was a waiter in a restaurant before the Communists came to power. When the Communist government began nationalizing enterprises, it dismissed the owner of this restaurant and promoted waiter Fofanek to manage the restaurant for the government. Mr. Fofanek now has a better job than he ever expected to have. Like Mr. F, most of those we met who had benefited from the Communist government were people with little education or training who suddenly found themselves officials running a business or a part of the government.

But for many Czechs with whom we talked, the Communist government was making tough conditions even tougher. Here's the situation in Jan Varek's family — it's typical of a number of families with whom we came in contact. Jan had been expelled from Charles University in Prague — along with about 200 other students — for taking an active part in a student poll which indicated that 75 per cent of the students were anti-Communist. He has no job because the first question he is asked wherever he applies for a job is whether he is a member of the Communist party.

Jan's father is also without work. He owned a small business. One day government officials called on him. They told him that the business would be nationalized the next day and that he would no longer be needed. To make the tragedy of having no income even greater, neither Jan nor his dad has a food ration card. A person without a good reason for not having a job (and being anti-Communist is not considered a good reason) can get no ration card.

Valja, Jan's sister, has lost her job in the same way. When she didn't sign up with the party, she was told that she was ill and should take an indefinite vacation. Valja, however, had been lucky enough to land a job with a foreign concern which did not require party membership. The family was living on Valja's income and on the ration cards of Valja and her mother.

Jan's family also felt uneasy about their apartment. Living quarters are scarce in Prague as in other parts of the world and the best apartments are being commandeered for party members.

(Concluded on page 37)

TOOTSIE THE BABE RUTH STORY

HOOTIN' ZOOTIES, CAPTAIN TOOTSIE. ARE WE REALLY GONNA SEE A MOVIE BEING MADE HERE?

YES, ROLLO, ALLIED ARTISTS IS SHOOTING SCENES FOR "THE BABE RUTH STORY" HERE TODAY!

MEN, MEET THE STAR, WILLIAM BENDIX. BILL, THESE ARE SOME YOUNG FRIENDS OF MINE!

GLAD TO KNOW YA, MEN! ANY FRIENDS OF CAPTAIN TOOTSIE'S ARE FRIENDS OF MINE!

WHAT SCENE ARE YOU MAKING TODAY, MR. BENDIX?

IT'S THE FOURTH INNING. ONE MAN IS ON BASE. THE FIRST STRIKE HAS ALREADY BEEN CALLED—BABE RUTH HIMSELF CALLS THE SECOND!

STRIKE TWO!

TODAY WE'RE MAKING THE FAMOUS SCENE THAT TOOK PLACE IN THE WORLD'S SERIES RACE THE DAYLIGHTS OF 1932. BABE RUTH (THAT'S HE) IS UP AT BAT...

WE'RE READY TO SHOOT THE SCENE! PLACES, EVERYBODY!

THE STANDS GO WILD WITH EXCITEMENT! THE CHICAGO CUB PLAYERS BAZE THE DAYLIGHTS OUT OF THE BATTER!

BOOOOOO!

STRIKE THE BAMBING OUT!

THEN THE HOME RUN KING DOES A DARING THING! SILENTLY HE PORTS TO THE VERY SPOT WHERE HE WILL HIT THE NEXT PITCH...

...AND THEN HITS IT!

MOORAY!

CRACK!

IT'S ANOTHER HOMER FOR THE BABE! EXCITED AND HAPPY PLAYERS RUSH TO CONGRATULATE THE ONE AND ONLY SULTAN OF SWAT AS HE TROTS HOME!

CONGRATULATIONS, BABE!

YAAAA!

WOW!

THAT'S JUST ONE EXCITING SCENE FROM "THE BABE RUTH STORY" HOW'D YA LIKE IT, FELLAS?

WE'RE GOING TO TELL ALL OUR FRIENDS TO BE SURE TO SEE THE PICTURE, BILL! THEY WON'T WANT TO MISS IT! NOW LET'S ALL HAVE A ROUND OF TOOTSIE ROLLS!

SWELL WORK, BILL!

GOSH, THAT WAS GREAT, MR. BENDIX.

TOOTSIE CANDIES'VE BEEN MY FAVORITE EVER SINCE I WAS A KID! THEY'RE PACKED WITH THE WHIZZIN' QUICK ENERGY YOU NEED TO SCORE HOME RUNS... TO BE A STAR! SUPER-DELICIOUS, TOO! GET SOME TOOTSIE ROLLS, TOOTSIE POPS AND TOOTSIE COCONUT FUDGE TODAY!

WILLIAM BENDIX AS HE APPEARS IN "THE BABE RUTH STORY" A Ray Del Ruth Production Released Through Allied Artists.

TOOTSIE POP

DELICIOUS, CHEWY CHOCOLATY TREAT

TOOTSIE ROLL

CHOCOLATY TOOTSIE ROLL CENTER

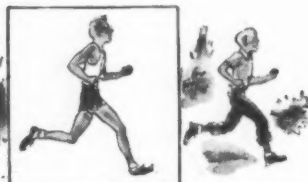
JUICY COCONUT CENTER

Win with fast and easy footwork

Even when you just run to join the fellows, you can improve your racing footwork. Use real track form—then you'll be ready when you want to make the team. Count on Keds to help stamina and speed, because they absorb shock—really let you move!



OFF THE MARK! Keep your head down, your back straight. Drive hard with your right foot off the marker.



HIT YOUR STRIDE! Carry your body straight. Step out on the balls of your feet for greater spring. Knees should be drawn up well, arms relaxed.



BREAST THE TAPE! Finish your spring with all you've got, with arms held high, chest extended, head back in the final lunge.



U.S. Keds
The Shoe of Champions

UNITED STATES RUBBER COMPANY
SERVING THROUGH SCIENCE

SPORTS

Diamond

Dust

HERE is my idea of the ten greatest records in baseball—records which stand the best chance of never being broken:

1. *Home runs, lifetime*—714, by Babe Ruth.
2. *Pitching consecutive scoreless innings*—56, by Walter Johnson, (1913).
3. *Hitting safely in consecutive games*—56, by Joe DiMaggio (1941).
4. *Lifetime batting average*—.367, by Ty Cobb over 24 years (batted over .320 for 23 years in a row).
5. *Leading league in batting*—12 times, by Ty Cobb, including 9 in a row (1907-1915).
6. *Games played in a row*—2,130 by Lou Gehrig (1925-1939).
7. *Pitching 3 shutouts in a single world series*—by Christy Mathewson (1905).
8. *Games won (pitching) in lifetime*—511, by Cy Young (1890-1911).
9. *Pitching victories in a row*—19, by Rube Marquard (1912).
10. *Stolen bases, one season*—96, by Ty Cobb (1915).

I must have started something last May with my all-M and all-S baseball teams. Dick Garber, of Brooklyn, N. Y., now wants me to look over his "R" team, which lines up as follows:

First—E. Robinson, Cleveland; *second*—J. Robinson, Brooklyn; *third*—Rigney, Giants; *shortstop*—Reese, Brooklyn; *outfield*—Rowell, Phillies; Russell, Braves; and Reiser, Brooklyn; *catcher*—Robinson, White Sox; *pitcher*—Roe, Brooklyn.

If you needed one run to win the pennant and you could pick any player in baseball to run the bases for you, whom would you choose? Most fans would probably pick Richie Ashburn, of the Phillies; Jackie Robinson, of the Dodgers; or maybe Bob Dillinger, of the Brownies.

Me? I'd take Joe DiMaggio, the Yankee Clipper. DiMag' is such a great fielder and hitter that most fans don't realize he is also the smartest baserunner in the game. Let a fielder relax for just a moment or ease up on his throw to the infield, and the next thing you know Joe will be sliding into the next base.

The fact that DiMag' is fast as a whippet and is a terrific slider doesn't hurt, of course. But his chief asset is a wonderful sense of timing. He knows exactly when to take a chance. In all the years I have watched DiMag' play, I have never seen him cut down trying for an extra base.

Hey, baseball bugs, can you answer this one: What is the greatest number of pitches that can be thrown to a bat-

ter in a single turn at bat, excluding foul balls, wild, and illegal throws?

Bet you guessed wrong. The number is 11. The batter comes up with a runner on base and two out. He runs the count to three and two; then the runner is caught stealing, which retires the side. Our hero returns to the plate at the start of the next inning and walks on two strikes and four balls.

Total: 11 pitches in one official time at bat.

As I write this both the American and National League races are locked up tighter than two pieces of scotch tape. So I can't brag about the predictions I made last April. Here is the way I doped the first four places in each race:

American League: New York, Boston, Detroit, Philadelphia.

National League: Boston, Brooklyn, St. Louis, New York.

Only one real boner there—the omission of Cleveland in the American League. But who *did* figure the Indians as pennant contenders this year?

You will also note that I picked the Athletics to finish in the first division. I don't think any other expert picked 'em higher than fifth.

—HERMAN L. MASIN, *Sports Editor*.



Iron-man Lou Gehrig, late Yankee slugger, holds the all-time record for games played in a row—2130, a record that may stand forever.

The Lifeboat

(Continued from page 24)

In the stern the shadowy form of the Tattooed Man was barely visible. Abruptly his voice thundered out above the roar of wind and wave:

"Ready, lads. Let go the after fall . . . Cast adrift!"

Water swished greedily about the sides of the boat. Tod saw the cook throw his weight against the long sweep oar in its crutch at the stern, and swing the stem of the boat out toward that wintry flood of wind and sea. The round lights of the *Araby* slowly forged ahead.

"Pull like the devil!" sang out the voice of their leader.

The whaleboat, of the New Bedford type, light and seaworthy with its air-tight tanks, rode the waves buoyantly. In the bow a hurricane lantern with a leaping flame made a pinpoint of light in the surrounding blackness. Crouched in the bow of the tossing boat was Tod, bucket in hand. While Tod bailed feverishly, the men pulled at their oars, the muscles of their backs and legs working with the easy precision of experienced oarsmen. The boat rose swiftly on a wave, then fell with sickening suddenness into the trough. For a second two oars swung wildly in the air, while the foam settled and swirled about the frail sides of the craft.

Of a sudden a shadowy wave, mountain high, bore down upon them. Gallantly their fragile boat rose to meet it. As they lay poised above a hollow trough, an icy spray descended upon them. Down the incline they plunged. Tod dipped his bucket in the slushing bilge and flung the water overside. The snowy foam swirled past. The water, perishing cold, numbed his hands. His legs grew chilled and cramped. Salt brine stung his eyes into wakefulness. The men dragged at their oars in silent, steady movements. Their commander in the stern cheered them on with a voice of thunder that was carried away on the shrieking wind.

Back in the wake of the ship went the lifeboat. The *Araby*, Tod saw, was a cluster of lights swinging round in a circle toward the point where the stoker had been lost overboard. Behind her, off to the south and west, there were intermittent flashes of lightning.

In a hollow depression of the towering waves Tom Jarvis yelled to the boat-swain in the bow. "About there, bo'sun?"

"Almost, sir."

"Think the stoker — got a life buoy?"

"I'm sure — he did! I threw two — from the poop." His voice was lost in the hum of the gale.

Overhead, a moon, cold and gray,

(Continued on page 32)



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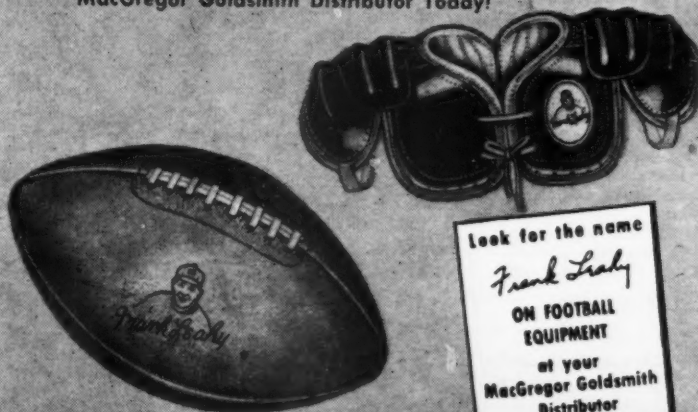
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Hey fellows! . . . Now you can have what you've wanted for a long, long time!

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NO. 1 You can't breakfast like a bird
and hit the line like a mule.



It's a fact, Jack. Comes breakfast your body has been without food for 12 to 14 hours. And with a long morning ahead, you need that food-fuel for energy. So stoke up with a complete breakfast.

The Lifeboat

(Continued from page 31)

appeared behind scudding clouds. It fitfully lighted the heaving ocean. The spray flashed in silver sheets across Tod's vision. The bitter wind stung his face; the spume rattled like shot against his life belt. Still he grasped his bucket, bailing, bailing.

It seemed hours to him before he heard the boatswain's triumphant cry: "To port — to port! There it is!"

As the boat hovered for an instant above a cavernous hollow, Tod glimpsed a white object swaying in the foam.

"Pull, lads, pull!" Jarvis flung his great weight against the steering oar. The boat careened perilously to the right.

Tod strained his eyes through the gloom. Down the slant flew the boat. Unexpectedly, a white life ring grated softly alongside.

"It's empty!"

Nelson the Dane caught the ring and lifted it, dripping, inboard. It fell to the bottom with a deadening thud. The men made no sound.

The Tattooed Man flung out an arm. "Where's the other?" he boomed. "Bo'sun, look sharp. Pull, lads; we'll get him yet!"

Again the blades of the oars dipped rhythmically. Again the boat rose on the waves and fell, while the wind howled past them across that dark immensity of moving ocean.

Tod glanced round. Fired by the thought of the proximity of the second life buoy, he tried to pierce that wall of encircling gloom. The waves dissolved in the night. An occasional crest of white and green appeared for a second, only to melt again into oblivion. The whine of the wind decreased. The Tattooed Man sent a gull-like cry flying over the water; but no answer came out of the profound darkness.

The moon suddenly slid from behind a scurrying cloud. Tod's heart leaped. The pale light revealed to port and incredibly near them the half-submerged circle of the second life buoy.

"Pull, lads!" yelled Jarvis exultantly. "He's there!"

The boat quivered under the strain of the oars. The men were aflame with

hope. Tod's hands gripped the gunwale. He hardly breathed as he watched that white circle draw near.

Clinging to it was a man. One arm was thrown over the ring; his head was swaying listlessly against a sodden shoulder.

The boatswain reached him first. Stretching forth an arm he pulled the ring toward the boat. He grasped the man below the arms. Jorgenson, leaning over the gunwale, put a hand under the soggy knees, and together they lifted the inert, dripping body of the stoker into the boat. The wan light showed a face blue with cold exhaustion. The eyes were half open, the teeth chattering.

"Wave your light, boss," called Jarvis. "We must make the ship—quick!"

Swaying in the stern, the boatswain swung aloft his lantern in a wide arc against the sky. A moment later four short blasts of the ship's whistle came back on the wind. The *Araby* had seen.

Jorgenson, in his slow, placid way, was working over the stoker. Tod dropped the bucket and, taking hold of a limp hand, began rubbing it quickly. It was cold, clammy cold, as if all life had departed.

"We're too late!" wailed Toppy. "He's a goner."

"Shut up!" snapped Jarvis from the sternsheets. "Don't begin that—till we get aboard. Look out, boys! We're a-swinging round."

The little cockney dragged at his oar. "Blimey!" he said in Tod's ear. "Ain't we the fools? We come out—in this whoopin' gale—to save this blighter!"

"But he's a man, isn't he?"

"Naw! He's a stokehole rat." Toppy spat viciously into the heaving, moonlit sea. "And that cook," he whispered as he leaned over his oar, "he's stark, starin' mad!"

Tod raised his eyes to the man in the stern. It was a Viking who stood there with his feet planted wide apart, his hands gripping the sweep, his head thrown back, and the wind whipping his closely cropped hair. Beneath the straight white brow the pits of his eyes stared out across the waves as though he were peering into another world.

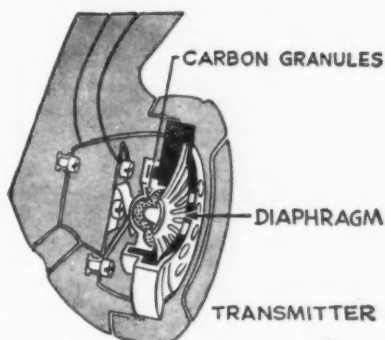
Yes, he was mad, thought Tod—mad like Leif the Lucky when he stood at the helm and sailed to the unknown West, mad like Magellan when he ordered spread canvas and navigated the perilous straits. Courage, fearless, intrepid, steered the fragile boat that night.

And in the heart of a boy, a lubber reared on inland soil, it struck a warm responsive chord that came down to him, like an echo of a song, through the bitter, gallant ages.



ele-facts

Why we put COAL in your telephone

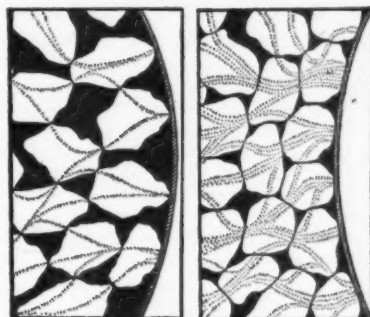
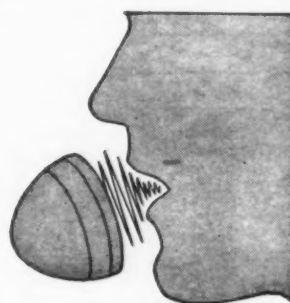


TINY COAL BIN

In the speaking end of your telephone there's a little chamber filled with carbon granules—grains of roasted coal. They play an important part in getting your voice ready for its journey by wire.

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When you talk, your voice sets up vibrations in the air around your lips. These, in turn, move a thin metal diaphragm which is a part of the carbon chamber. The tiny bits of coal are pressed together and loosened many times a second as the diaphragm bends in and out.



STEPPING STONES

The grains of coal act as stepping stones for electric current. More current can pass through when they are closely packed than when they are spread out. This makes variations in the flow of current which can be changed back again to sound by the telephone at the other end of the wire.

• Many things you never see are used in the telephone system. They help in thousands of ways to bring more and better telephone service to you and your family.

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of .22 cal. rifles



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Please send me sample Christmas Assortment and details of your money-raising plan for high school classes.

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School



WHAT kind of entertainment do you and your "best man" rate as tops on a date? Should high school students "go steady"? What are your pet peeves in dating? Should teen-agers have part-time jobs?

These are the type of questions which are threshed out on this page about once a month when "Jam Session" takes the place of our regular "Boy dates Girl" feature. In "Boy dates Girl" you pose the questions, and we dig up the answers. In "Jam Session" we turn the tables—we ask the questions, and you tell us what's what.

The "Jam Session" question we announced in our last spring issue was: WHAT IS THE MOST SUCCESSFUL PROJECT YOUR SCHOOL HAS UNDERTAKEN DURING THE PAST SCHOOL YEAR? In this issue we are printing a few of the many bright ideas and great accomplishments you reported to us.

The topic for the next "Jam Session" will be: DO TEEN-AGERS TODAY HAVE TOO MUCH OR TOO LITTLE FREEDOM? Which? When? Why? If you were a parent, what rules would you make?

If you'd like to join this session, write down your opinion and mail it not later than October 10 to Gay Head, Scholastic Magazines, 7 East 12th Street, New York 3, N. Y. All letters must be signed with name and school address to be eligible for publication on this page. — Gay Head

TODAY'S QUESTION

What Is the Most Successful Project Your School Has Undertaken During the Past School Year?

Our school's most successful undertaking this year was the model Republican Convention held last spring. Delegates representing the 48 states came from 42 schools in the vicinity. As far as speeches and demonstrations were concerned, the convention was conducted exactly like a real one. After every nominating speech, our school band played while the campaigners went parading up and down the auditorium, tossing confetti, passing refreshments, and making noise. Stassen and Vandenberg were nominated.

This model convention gave many students the opportunity to stand before a large audience and speak, and thereby learn composure. It was also an opportunity to learn the procedure of such

a convention. I think it was of great importance to us—especially in this election year.

Doris Katz
Benjamin Franklin H. S.
Rochester, N. Y.

Our school took up a collection to help send a student from a rival school to New York to participate in the National A. A. U. Wrestling Tournament. This boy had been the State high school wrestling champ for two years, so he really deserved the chance.

Garry Barritt
Abraham Lincoln H. S.
Council Bluffs, Iowa

We staged a basketball game between the varsity basketball team and the male members of our faculty. This was followed by a second game between the senior girls' basketball team and some of the women on our faculty. The purpose of these games was to raise money to purchase a radio-television set for our school. The games were a great success as they got both the students and faculty wholeheartedly behind this student council project.

Carol Lamb and Lois Snider
Asbury Park (N. J.) H. S.

The most successful project our school has undertaken during the past year is the playing of music in the lunch room. The music eases students' minds and has improved their work a great deal.

Flo Wallo
Olney H. S., Philadelphia, Pa.

At a small vocational school like ours, when we want to raise money, the whole school must get behind the project and push it. Last spring the Red Cross Club of our school asked for contributions to one of their annual drives. We decided to have dancing on week-nights after school, and ask everyone who came to the dance to contribute a dime to the Red Cross.

Elaine Puls
Whitney Vocational H. S.
Toledo, Ohio

We had a dance to raise money for our junior class treasury. It was the dance committee's responsibility to set up the dance program and, also, to introduce some novelty into the program

that would interest those students who did not especially care for dancing or lacked confidence in their dancing technique. We decided to have an amateur talent show during intermissions. The amateur show definitely helped to "loosen up" those more inhibited students who had been prone just to hang around at previous dances.

Victor Conti
Chairman, Junior Dance Comm.
Thomas Edison Voc. and Tech.
H. S. for Boys
Elizabeth, N. J.

I'd like to report on what our senior class did to promote community spirit last year. We conceived the idea of sponsoring a Christmas sing for the people of Mansfield to unite them in caroling.

On the Sunday evening before Christmas, church bells rang out as more than a thousand carolers marched into Central Park from all parts of the city. Groups assembled at 35 points throughout the city and, singing as they marched, flooded the city with music.

Joan Freeland
Secretary of the Senior Class
Mansfield (Ohio) H. S.

Our Journalism class put out an issue of the county newspaper this year. The class did all the writing and got all the ads; the newspaper staff was present only to give advice. The class, much to their surprise, put out one of the largest issues ever published!

Lois Larson
Emmetsburg (Iowa) City Sr. H. S.

In order to raise money to buy grain for Drew Pearson's Friendship Train, our school sold what we called Wheat Tags. In order to wear a Wheat Tag, a student contributed at least ten cents. During the two-day sale, practically every student wore a Wheat Tag and we raised several hundred dollars.

Shirley Petersen
Abraham Lincoln H. S.
Council Bluffs, Iowa

The most successful project our school has undertaken is the sending of clothes and supplies to a girls' school in Germany. A few of our girls also correspond with German girls.

Shirley Anfinson
Garfield H. S.
Seattle, Wash.

Our student council undertook two projects last year of which we are proud. Earlier in the year the citizens of our city originated a campaign to raise the \$100,000 needed to complete

the funds required to build a new field house to replace our old gym which had burned down four years before.

When this campaign bogged down, and it began to look as though we might never get a gym, the students in the Kokomo schools held their own "Operation Gymnasium," organized by the student council. In one day, grade school and high school students turned in over \$5,000. The happy ending? The work has begun on our field house.

The other project, on which the student council cooperated with the Visual Education Department, was a vocational-interest conference. Every student in school attended a conference with other students interested in the same vocation. There were 40 confer-

ences with 56 outside speakers. Preceding the conference, there was a panel discussion in the auditorium on the problems of finding a job. Students found these conferences an effective means of helping them prepare for "after graduation."

Mark J. Garrison
President, Student Council
Kokomo (Ind.) H. S.

After spending one school day at a regular court case, our government class put on a mock trial. It took us two one-hour periods, but at the end of the case all of the students were much wiser in ways of the law.

Leo Hamilton
Emmetsburg (Iowa) City Sr. H. S.

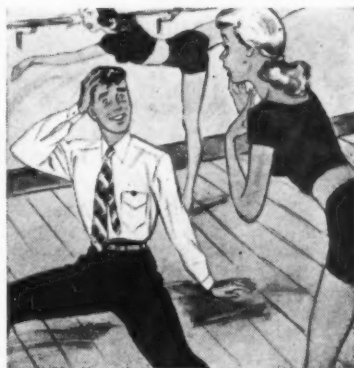
How to romance a ballet dancer



1. The first time you saw that beautiful ballerina in the gym, your heart did a pirouette. You may not be a wooer of Terpsichore, but if you want to woo *this* little Miss, you need a good-looking Arrow Shirt, Tie, and Handkerchief.



2. While she explains the double-entrechat, her eyes can take in the perfect Arrow Collar and neat Arrow Tie that compliment your features. No Nijinsky you, but, nevertheless, you wouldn't mind a couple of lessons if she plays teacher.



3. OUCH! This is tripping the light fantastic with the accent on tripping. Anyway, this unsuccessful lesson gives her a full view of your form-following Arrow Shirt. Now suggest a little dance-floor dancing for tonight.



4. Well! Seems this delightful danseuse has had enough dancing for today. Now she wants to sit them out. Who's complaining? **MORAL:** Dancing or romancing, keep on your toes with Arrow Shirts, Ties, Handkerchiefs. Cluett, Peabody & Co., Inc.

ARROW SHIRTS & TIES
Handkerchiefs • Underwear • Sports Shirts

What Are 'Approvals'?

Scholastic Magazines accept stamp advertisements only from reliable and trustworthy stamp dealers. Our readers are advised to read an advertisement carefully before sending money for stamps. If the advertisement mentions the word "approvals," the stamp dealer will send you in addition to any free stamp or stamps you pay for in advance, a selection of other stamps known as "approvals." Each of these "approval" stamps has a price clearly marked. If you keep any of the "approval" stamps you must pay for them and return the ones you do not wish to buy. If you do not intend to buy any of the "approval" stamps return them promptly, being careful to write your name and address in the upper left-hand corner of the envelope in which you return the stamps.

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200 British Empire Stamps—only 3c!
KENMORE STAMP CO., ARLINGTON 74J, MASS.

FREE—Illustrated Catalog!
KENMORE STAMP CO., ARLINGTON 74J, MASS.

FREE CATALOG!

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HARRIS & CO., 107 Transit Bldg., BOSTON, MASS.

FREE \$1.00 value. Red-White-Blue Mint Victory Commemorative Picturing Famous Chinese General, catalogue value \$1.00 FREE with approvals! 3c postage please. Sunlite Stamp Co., Box 1259SS Grand Central Station, N. Y. 17, N. Y.

200 Different Stamps ONLY 3c

to approval applicants. Contains stamps worth up to 15c each!

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LOUIS MORRISON, Dept. A, Milmont Park, Pa.



SEND - WORLD TRAVEL PACKET - TODAY!!!
Gorgeous COLOMBIA ORCHID (tri-color), Manchukuo (seaside), Nicaragua triangle (tri-color), Hyderabad, Indian Is., Iceland, Somali Coast (Mosque), So. Rhodesia, Siam, New Zealand map (tri-color), and many more stamps plus price lists to approval applicants sending 5c. **INDEPENDENT STAMP MART**
11 Harrison Ave. Dept. S-3 Everett 49, Mass.

VICTORY PACKET FREE—Includes stamps from Tanganyika—British Cayman Islands—Animal—Scarce Babyhead—Coronation—Early Victorian—Airmail—Map Stamps—Including his illustrated catalog! Send 5c for postage. GRAY STAMP COMPANY, Dept. SB, Toronto, Canada

STAMPS

First Day Covers

TEN more commemorative stamps are scheduled to be issued by the U. S. Post Office during the remainder of the year 1948. These include four in October, five in November, and one in December.

Here is the list, with the dates and places of first-day sales. If you wish to obtain a first day cover of any of these stamps send a self-addressed envelope to the Postmaster at the place indicated. Write "First Day Cover" in the upper left hand corner of the envelope. Enclose this envelope along with 3 cents (do not send postage stamps) in an outer envelope, which is the one you address to the Postmaster. You may ask for more than one (but not more than 10) first day covers from the same Postmaster, but be sure to address extra envelopes to yourself and enclose enough money to cover the total postage at 3 cents each.

List of U. S. Commemoratives For Remainder of 1948

OCTOBER 1948

Name of Stamp	Place of First-day Sale	Date of First-day Sale
Volunteer Firemen	Dover, Del.	Oct. 4
Indian Centennial	Muskogee, Okla.	Oct. 15
Rough Riders	Prescott, Ariz.	Oct. 27
Juliette Low	Savannah, Ga.	Oct. 29

NOVEMBER 1948

Will Rogers	Claremore, Okla.	Nov. 4
Fort Bliss	El Paso, Texas	Nov. 5
Moina Michael	Athens, Ga.	Nov. 9
Gettysburg Address	Gettysburg, Pa.	Nov. 19
American Turners	Cincinnati, Ohio	Nov. 20

DECEMBER 1948

Joel Chandler Harris	Eaton, Ga.	Dec. 9
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STAMP MAPS

Ernest Dudley Chase, of Boston, publishes two large pictorial maps with hundreds of stamps represented on each map. One map is entitled "Stamps of America" and the other "A World of Stamps." The size of each map is 34 x 22 inches, and the price \$1. The "Stamps of America" map pictures U. S. stamps issued from 1847 to 1945. Mr. Chase's address is 1000 Washington St., Boston 18, Mass.

Wilbur

(Continued from page 26)

plunged it into water to cool. The contents of the cup changed from liquid to solid almost immediately and he scooped it out with a spatula.

"We'll soon see if this is it," he said, tying a length of wire around the hard stuff he had taken from the cup. "I'm going to dangle it under the faucet and see if warm, running water will dissolve it."

He turned on the water and watched. Ten minutes later there was just an empty loop of wire hanging under the faucet.

"What do we do now?" Wilbur asked.

"Well," I said, "all you have to do is find something that water won't dissolve, mix it with the lollipops, and try again."

"How about Cold Tablets?" he asked, a look of joy coming over his face. "Mom is always saying she can't swallow tablets and she has an awful job breaking them up in a glass of water. They just won't dissolve."

I knew very well that Cold Tablets will dissolve after a while if put in water but Wilbur's idea seemed harmless enough, so I agreed.

"You run across the street to Doctor Bentley's and ask him for a big bottle of Cold Tablets," Wilbur ordered. "Tell him my Dad will pay for them tonight when he gets home."

Doctor Bentley himself came to the door in answer to my ring and I gave him Wilbur's message.

"A big bottle?" the doctor asked.

"Whatever for?"

"Wilbur is making atomic lollipops," I answered.

Doctor Bentley winced. "Atomic what?"

I never got the chance to repeat my words, for just then there was a loud explosion across the street. We rushed

(Continued on page 38)

BIG OPPORTUNITY PACKAGE

BIG Opportunity Package, Including Pictorials, Commemoratives, Airmail, Argentine, Australia, Ceylon, Chile, Cuba, Ecuador, Germany, Guatemala, Ireland, Mexico, Peru, 10c with request for approvals. L. Somerville, 2365B Orchard, Niagara Falls, Ontario, Canada.

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Carrom Bagatelle

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Top, don't miss. Worthwhile. So-so.

APARTMENT FOR PEGGY (20th Century-Fox. Produced by William Perlberg. Directed by George Seaton.)

Carve another notch on the door for the Seaton-Perlberg team! They're the twosome who worked the *Miracle on 34th Street* last year. Their current sleight-of-hand has produced an *Apartment for Peggy*. This is our idea of first-rate entertainment—breezy dialogue, interesting characters, and the film manages to have a little to say to boot.

The scene opens on a college campus. You know what *could have* happened with that setting—one hundred dazzling co-eds dressed like chorus girls *could have* lined up on the library steps to produce the impression that all American college kids sing and dance their way through higher education.

But this time they don't. This time the camera pans directly from a view of the campus to the inside of a quonset hut where an ex-GI and his wife are trying to keep house and conquer the books at the same time.

This is a story about the new Joe College—the veteran who comes back from the war. Maybe he's married. He may even have a baby. The GI Bill of Rights is offering him a chance to go to college. Should he take that chance—even if it means feeding and housing his family on his small allotment from Uncle Sam? Or should he get a high-paying job so his family can live comfortably?

This may sound like sober subject matter for a comedy. But actually the film tackles the question and still remains as gay and spirited as a lot of the GIs and their brides who are starting their married lives in a quonset hut.

William Holden and Jeanne Crain play hero and heroine in this story. Jeanne is a fast-talking, ingenious, 19-year-old wife who is about to have a baby, but is determined that her husband go to college. Bill Holden is her young husband who doesn't think his wife ought to have to live in an attic and budget their money down to the last penny just so he can study chemistry.

Edmund Gwenn (Remember his Kris Kringle in *Miracle on 34th Street*?) is an important witness to the proceedings. He's a retired philosophy professor

who figures he's outlived his usefulness.

There's a lot to like and laugh at in this film. We liked the fact that Jeanne Crain's loafers look as well-worn and battered as yours. We liked the fact that she wears the same old sweater throughout most of the film. And watch for a hilarious scene in which Holden and Gwenn try to put together a collapsible baby bathtub—it's the kind that is shipped from the store in fifty pieces, accompanied by ten pages of directions and the encouraging legend: "Any child can assemble it in a jiffy."

Freewheeling Through Europe

(Concluded from page 29)

Under these circumstances many Czechs feel driven to join the party. Such Czechs call themselves "radishes"—red outside and white inside." Others—12,000 since February—have stolen across the border into the American zone of Germany. Unfortunately, in the camps for refugees in war-wrecked Germany, living is not very pleasant. Since most nations have quotas limiting the number of immigrants, the wait for permission to go to a free country is often a long wait.

Czechoslovakia came into existence after World War I, and became one of the most democratic states of Europe. Twenty years later it was occupied by the Germans for six years in World War II. Only three years after being liberated, it fell under the control of the Communists which means it is dominated by Russia. "Perhaps the struggle of a small nation for freedom is hopeless," some people said to us. "We seem always to be gobbled by a big neighbor."

This summer many Czechs still expressed their opinions—but not freely. For the first time we saw the kind of caution the Nazis had inspired in Germany—people glancing over their shoulders, lowering their voices, or rolling up a car window before they talked.

Letters are censored entering and leaving the country. And Czech newspapers print only government-approved stories. Foreign newspapers and magazines are still available in such places as the U. S. Information Service, however, and a few brave souls still visit it.

We had gone to Czechoslovakia to visit the Sokol Festival in which thousands of the country's youth were performing. Part of the drama of this Festival turned out to be the background of Czechoslovakia, 1948, against which it was to take place. In our next report we'll tell about the colorful Sokol Festival itself.

Your Shoes are Showing!



Embarrassing, isn't it?

YOU NEED SHINOLA



SUMMER or WINTER, there's a Shinola product for every type and color shoe. Shinola White for white shoes—Shinola Paste, Liquid, or Cream in Black, Brown, Ox Blood, and Tan for your colored shoes. They're easy to apply and economical to buy. You'll find it pays to KEEP 'EM SHINING WITH SHINOLA.

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Dear Joe,

DO YOU remember our "Who-dun-it" age when I said that we were experts at writing codes in invisible ink? You used your thumb print as a sign. Mary Margaret MacManus developed what we called "writing." She made all of her capital M's like M's of spooks with just the eyes showing. Our regular penmanship had some fancy. My friend always started with rose eggs.

YOU'VE MET JOE.
He's the fellow
who gets a letter
from one of his
girl friends every
week in
**PRACTICAL
ENGLISH**

First there's JANE. You've already read her breezy letter about getting back to school after summer vacation. (P. E.—September 22nd issue.)

Then there's JERRY, whose newsy letter about her job you can read in this issue (page 11).

BUT WAIT 'TIL YOU MEET JULIE . . .

MADCAP JULIE, she's called, and her letters to Joe are filled with vim, vigor, and vitality—even if she and her gang are sometimes "horrible examples" of teen-age conduct. DON'T MISS HER LETTER TO "Dear Joe" in P.E.'s October 6th issue.

Of course, every issue of PRACTICAL ENGLISH will be packed with such favorite features as *Boy dates Girl*, *Following the Films*, *sports*, and at least one bang-up short story each week.

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* Published monthly. PRACTICAL ENGLISH published weekly.

Wilbur

(Continued from page 36)

to the window in time to see a shower of lollipops—hundreds of them—raining down on the sidewalk. It looked as if they had been shot from the laboratory's open window.

The doctor grabbed his bag. I snatched up the bottle of Cold Tablets, and we raced across the street into the laboratory. Wilbur, his face covered with soot, was standing by the window, looking down at the lollipops strewn in the street. The glassware on the table was all smashed and the electric stove was just a tangled mass of metal and wire on the floor.

"Are you all right, Wilbur?" the doctor asked, opening his bag and extracting a good-sized wad of cotton.

"I'm okay," Wilbur answered, "but just look at all those lollipops. And they're not even paid for yet."

"What happened?" I asked. The doctor began swabbing Wilbur's face.

"I thought I'd try one more combination while I waited for you to get back," he told me. "I guess it wasn't such a good idea. I'm not sure what mixture I used. I put in a little of everything on the shelf."

"You probably mixed some of the sulfuric acid with a chlorate," I said, showing off a little before the doctor. "Lucky thing the window was open. Most of the force of the explosion went out of the room."

"What is this thing you're trying to make?" the doctor asked.

Wilbur explained his idea in full. The doctor smiled. "Not very practical," he said. "Lollipops have to dissolve or they'd have no taste. You taste a lollipop because of the little bit that dissolves each time it is put in the mouth and then withdrawn."

"It was a good idea, anyhow," Wilbur answered.

"It became a good idea when you thought of the Cold Tablets," the doctor went on. "I have lots of young patients who won't take the pills I give them but they'll snap up anything that even looks like a lollipop. Tell you what. You make me some lollipops that have the equivalent of one cold tablet in each of them and I'll give you ten cents apiece for them."

"Can't," Wilbur answered. "All my stuff is broken."

"Well," Doctor Bentley said, "I'll advance you enough for new equipment and you can salvage most of those other lollipops. How's that?"

That was fine. Wilbur has been making Cold Tablet lollipops for the doctor right along now, and my ten per cent of the profits surely does come in handy.



The Last Word

He: "Why does a woman say she's been shopping when she hasn't bought a thing?"

She: "Why does a man say he's been fishing when he hasn't caught a thing?"

Wisconsin Journal of Education

Worry

One of Henry Ward Beecher's favorite stories was about a young man who was applying for a job in a New England factory. Asking for the owner, he found himself in the presence of a nervous, harried man. "The only vacancy here," the employer told the applicant, "is a vice-presidency. The man who takes the job must shoulder all my cares."

"That's a tough job," said the applicant. "What's the salary?"

"I'll pay you ten thousand a year if you will really take over all my worries."

"Where is the ten thousand coming from?" the applicant asked suspiciously.

"That, my friend," replied the owner, "is your first worry."

The Kablegram

There's a Word for It

Absent-minded prof: "Give me some prepared monacetic-acidester of salicylic acid."

Pharmacist: "Do you mean aspirin?"

Prof: "That's right. I can never remember the name."

Canadian High News

Definition

A campaign year is when a politician, even when he does the right thing, probably does it for the wrong reason.

Bill Vaughan, Kansas City Star

Wish

I wish I were a kangaroo,
Despite his funny stances.

For I'd have a place to put the junk
My girl brings to the dances.

Central High Register

Hospitality

Host: "If you stay here tonight, you will have to make your own bed."

Guest: "That's all right."

Host: "Here is a hammer and saw.
Good night."

Canadian High News

Bergman in the Box

When Maxwell Anderson and Andrew Solt were writing the screenplay for Ingrid Bergman's new film, *Joan of Arc*, they wired researchers at the Congressional Library in Washington,

D. C., for speedy information on the seating of dignitaries at a religious trial in the 15th century.

The return wire read:

"Seating like baseball diamond. Chief judge at home plate. Inquisitor and lesser dignitaries at first, second, third. Joan in pitcher's box."

The Biting Truth

We are faced with a choice between a U. N. with teeth or a world with cavities.

Robert Q. Lewis, PM

Anything but That!

He: "Darling, I love you very much. I may not be rich like Joe Doaks, I may not spend money like Joe Doaks, but I would do anything in the world for you."

She: "Will you introduce me to Joe Doaks?"

Canadian High News

Natch!

"Why do you go steady with her?"

"She's different from other girls."

"In what way?"

"She'll go out with me."

Canadian High News

The Students' Friend

While giving students the low-down on how to make friends, influence people, and pass final examinations, a certain professor made this statement.

"Dr. Graue over in the Econ department has developed the perfect examination. He uses the same final exams year after year. There is only one catch. He changes the answers every semester!"

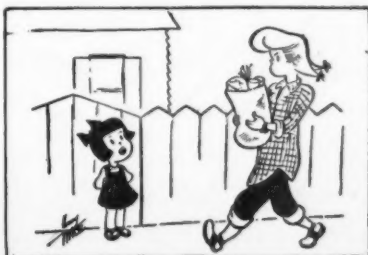
Idaho Argonaut

On Their Toes

One Washington hotel has a new method of waking sleepy guests so they get to their appointments on time. The bellboy knocks on the door at the designated hour. "I have a message for you," he announces.

The guest jumps out of bed to open the door. "What is it?" he asks excitedly.

With a smile the bellboy explains, "It's time to get up, sir."



This Week

"Don't you like being a girl?"

THE SLICKEST THING ON WHEELS!

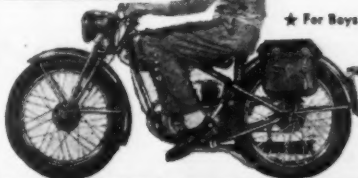
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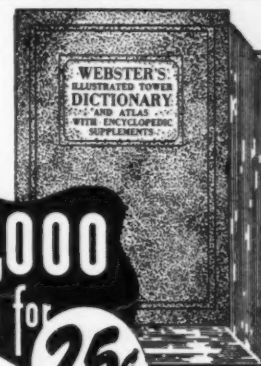
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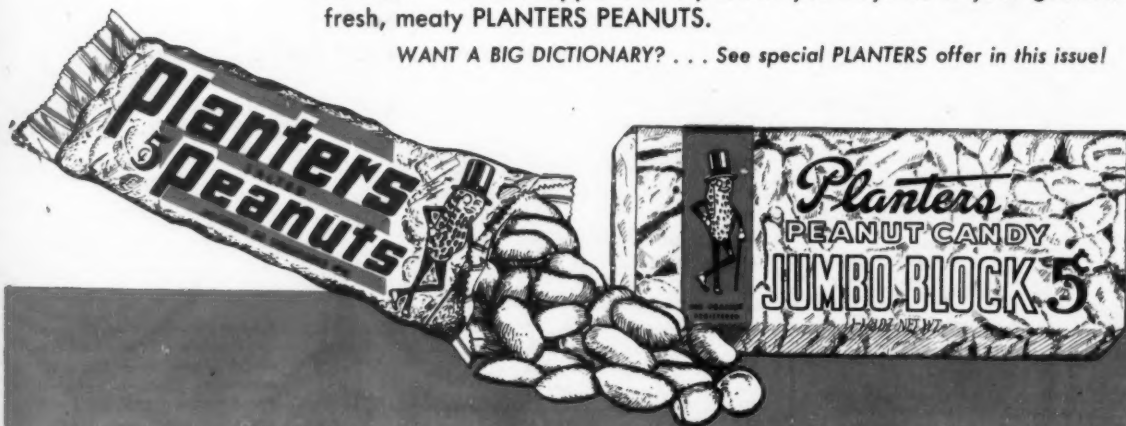
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say
"empire"**



**when you mean
"umpire"**

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PLANTERS is the word for PEANUTS

TOOLS for TEACHERS

Make your teaching easier, more effective with these helpful resource materials for forthcoming features.

Transportation

Oct. 13, Nov. 10, Dec. 8 in *Senior Scholastic* and *World Week*

PAMPHLETS: *Here's How You Can Help Redevelop Your City with Modern Highways*. 32 pp. Conference Committee on Urban Problems, 1615 H St., N. W., Washington 5, D. C. *Building America's pictorial Transportation*. For advanced students: *The Future of Transportation*, Nat'l. Resources Board.

ARTICLES: Special Issue, "Transportation," *Senior Scholastic*, Feb. 25, 1946. On U. S. and world highways: *Christian Science Monitor*, 1st page, second section for June 25 and for August 9, 1948.

BOOKS: *Romance of American Transportation*, Frank Reck (Crowell, '38), \$3. *Fares, Please!*, John Anderson Miller (Appleton-Century, '41), \$3.50. (Presents the complete picture of city transit.) For history: *Transportation*, L. St. Clair (Dodd, Mead, '42), \$2.75.

FILMS: *Transportation and Our Community*, 16 mm. sd. b & w. 10 min. Sale. Teaching Films, Inc., 2 W. 20th St., New York. On motor travel: Ford Motor Co., Film Library, Dearborn, Mich.; General Motors Corp., Broadway at 57th St., New York 19. *Singing Wheels*, Auto Mfg. Assn. (commercial auto use). Bus travel pleasures appear in *This Amazing America* (Greyhound). *Road to Tomorrow* (Esso Marketers), the famous Pennsylvania Turnpike.

NOTE: A bibliography on railroad transportation will appear in an early issue.

World Government

October 20 in *Senior Scholastic* and *World Week*

PAMPHLETS: *Is World Government an Illusion?*, Michael Amrine and others (1947), Northwestern Univ. Radio Dept., Evanston, Ill., 10c. *How Can We Make the United Nations Work?* (1947), Town Hall, 123 W. 43rd St., N. Y. 18, 10c. *Is World Government Practical?* (1948), National Institute of Social Relations, Washington 6, D. C., 10c.

MAGAZINE: *The Congressional Digest*, Aug.-Sept., 1948 — entire issue devoted to pros and cons on proposals for revising U. N. into federal world government.

BOOKS: *United Nations or World Government*, J. E. Johnson (The Reference Shelf, Vol. 19, No. 5, H. W. Wilson, 1947), \$1.25. *Peace or Anarchy*, Cord Meyer (Little, Brown, 1947), \$2.50. *Survival or Suicide*, H. M. Moore and others (Harper, 1948), \$2. *Nations and Peace*, I. A. Richards (Simon & Schuster, 1947), \$2. *Plans for World Peace through Six Centuries*, S. J. Hemleben (Univ. of Chicago Press, 1943), \$2.50. *It's Up to Us*, Harris Wofford (Harcourt, Brace, 1946), \$2.

FILMSTRIP: *How to Conquer War*. Prod. and dist. Federalist Films, 391 Bleecker St., N. Y. 14. 190 frames (40 minutes). Black and white: Silent. Sale, with speaker's script. Pictures and captions trace history of war and development of government, pointing out present need for world government. Examples of democratic governments. Some discussion of modern technology and how it works for peace or war.

(A more extensive bibliography on revising the U. N. into a federal world government will appear in the student edition of the October 27 issue.)

Presidential Campaign

October 27 in *World Week*

SCRIPTS: "American Political Institutions"; "Elections." Both from *Answer Me This*, series of 15-minute quiz-program scripts, each containing 20 questions. Answers included. Loan. Educational Radio Scripts and Transcription Exchange, U. S. Office of Education, Washington, D. C.

FILMS: *Political Parties*. Coronet Instructional Films, 65 E. South Water St., Chicago, Ill. sd. b&w. or color. 10 min. Rent or sale. *How We Elect Our Representatives*. Coronet (above). sd. b&w. or color. 10 min. Rent or sale.

BOOKS: About the candidates: *Dewey, An American of This Century*, Stanley Walker (McGraw, '44), \$2.50. *Harry Truman, President*, McNaughton and Hehmyer (McGraw, '48), \$3. *Meet Henry Wallace*, J. W. Wise (Boni & Gaer, '48), \$1.

SPECIAL NOTE: *World Week* next week will include 16-page insert on current campaign, "America Votes."

Venezuela

October 13 in *Junior Scholastic*

PAMPHLETS: *Venezuela, Caracas* (10 cents); *Simon Bolivar* (5 cents); Pan American Union, Washington 25, D. C. Brochure published by Pan American World Airways System, 135 East 42d Street, New York 17, N. Y. on Venezuela and all the other nations of Latin America.

ARTICLES: "New Constitution of Venezuela," *Bulletin of the Pan American Union*, April, '48. "Venezuela: Too Much Money," *United Nations World*, May, '48. "Folk Music in Venezuela," *Bulletin of the Pan American Union*, March, '48.

BOOKS: *Latin America Past and Present*, Fitzgibbon and Wooten (D. C. Heath, Boston, '46), \$2.20. *Our American Neighbors* (Public Affairs Press, Washington, D. C., '45), \$3. *Picture Map Geography of South America*, Vernon Quinn (Stokes, N. Y., '41), \$1.50.

FILM: *Colombia and Venezuela* (Caribbean Region — III). Prod. and dist. Encyclopaedia Britannica Films, Wilmette, Ill. sd, b&w, 11 min. Rent or sale.

Use the Library

September 22 Through November 17 in *Practical English*

PAMPHLETS: *Find It Yourself!* 2d rev. ed. Wilson, H. W. 1943. 65pp. 30 cents. (9th grade level.) Also *Library Manual*. rev. ed. 1944. 92 pp. 70 cents (in groups of 10, each 35 cents). For other references, see *Standard Catalog for High School Libraries*. Fifth Ed., 1947.

FILMS: *Know Your Library*. Prod. and dist. Coronet Instructional Films, Coronet Building, Chicago 1, Illinois. Sound. Color or b. & w. 10 min. Rent or sale. Organization of school library, use of card catalogue, Dewey Decimal System, use of encyclopedia, *Reader's Guide*, and Vertical File. (Film libraries have it.) *It's Your Library*. Prod. and dist. Teaching Films, Inc., 2 W. 20 St., New York 11, N. Y. Sound. b & w. 10 min. Sale. Introduces library to child. Motivational; shows how library enriches lives of young people.

Off the Press

Science Yearbook of 1948, edited by J. D. Ratcliff. Doubleday, 1948. 244pp., \$3.

Man has not yet demonstrated his capacity for living at peace. He has, however, demonstrated his capacity for unceasing scientific research. The current science yearbook is a thoroughly readable collection of essays on new developments in medicine, physics, chemistry, aviation, astronomy, and other sciences. The reports are gleaned from various scientific and popular periodicals. Included are accounts of the attack on heart diseases, the race to the moon, advances in television, finished photos in sixty seconds, and many other subjects of current interest.

Youth-Serving Organizations, edited by M. M. Chambers. American Council on Education, Washington, D. C., 1948. 163pp., \$3.

The end of the war has brought with it new problems of adjusting youth to the community. The war years forced some youth-serving organizations out of the field, caused the expansion of others, and brought new groups to help meet the problems of youth. The third edition of *Youth-Serving Organizations* reflects the changes since 1941. It contains descriptive data on membership, purpose, activities, publications, staff, and finances for some 250 organizations, largely in the words of their own officers. It includes religious organizations serving youth, educational associations, child welfare associations, political, labor, and veterans' organizations. School administrators will find this a valuable volume in helping to integrate the school and community.

Susan B. Anthony. Champion of Women's Rights, by Florence Horn Bryan. Messner, 1947. 186pp., \$2.75.

Mrs. Bryan, a former school teacher who retired from the Los Angeles school system in 1939, has dedicated her book "to all girls who live warmed by the glow of Susan B. Anthony (1820-1906)." There is no reason, however, why this well-organized, engagingly written biography cannot be enjoyed by both sexes in the junior and senior high schools.

There are chapters on the famous suffragette's early life, her battles for temperance and against slavery, for women's personal freedom, co-education, equality in the professions, and the right to hold office. The chapters are

illustrated in black and white drawings, and there is a good bibliography.

Your High School Days, by Mary Ford Detjen and Ervin W. Detjen. McGraw-Hill, 1947. 248pp., \$1.80.

This book is directed to students who are entering high school. There are chapters on school organization, how to study, use of leisure time, working part time, pupil-teacher relations, boy-girl relations, etc. Worthwhile classroom activities are part of each chapter. The language is simple and direct, the situations presented are down-to-earth, and virtually all phases of school life are presented by teachers who know young people. Guidance and homeroom teachers will find this volume useful.

ATTENTION, TEACHERS!

In placing an order for *Literary Cavalcade* in combination with either *Senior Scholastic*, *World Week*, or *Practical English*, the special money-saving combination rate applies to the total number of sets you request.

If your combination order is for more of one title than the other, the regular student subscription rate will apply to the extra copies. For example:—a teacher ordering 60 copies of *Senior Scholastic* (or *Practical English*) and 30 copies of *Literary Cavalcade* would receive 30 sets at the special combination rate of 75c per student per semester, \$1.50 per student per school year. The regular rate of 60c per student per semester, \$1.20 per student per school year, would apply to the additional 30 copies of *Senior Scholastic* (or *Practical English*.)

In a combination order for *World Week* and *Literary Cavalcade*, the combination rate would be 65c per semester, \$1.30 per school year; while the regular rate for additional copies of *World Week* would be 50c per semester, \$1.00 per year.

Trends in Output and Employment, by George J. Stigler. National Bureau of Economic Research, 1947. 67pp., \$1.

The author is Professor of Economics at Columbia University, and a member of the research staff of the National Bureau of Economic Research. He has prepared the twelfth in a series of reports dealing with changes in production, employment, and productivity. The current report is especially significant as background for understanding our present problems of production.

Dr. Stigler analyzes output, employment, and output per worker from 1899 to 1939 in manufacturing, agriculture, mining, gas and electric utilities, and steam railroads. Although output per worker has tripled, according to his findings, it does not mean that the worker is that more efficient, since capital plays a relatively large role in production.

Work Experience—Preparation for Your Career, by Thomas E. Christensen. Science Research Associates, 228 So. Wabash Ave., Chicago 4, 1947. Pamphlet, 48pp., 75c.

The primary purpose of this booklet is to help high school students discover the occupational field for which they are best fitted. The author, a teacher of vocational guidance at Boston University, urges work experience as a guide to youngsters who are planning careers and as an aid to first employment. Included in work experience are an unpaid job in school, a paid part-time job after school, or a job in which the community is improved. There are numerous suggestions as to the kinds of work experience which students can obtain.

The First Captain. The Story of John Paul Jones, by Gerald W. Johnson. Coward-McCann, 1947. 312pp., \$3.50.

The name John Paul Jones has been linked with the *Bonhomme Richard* for more than 170 years. That he was America's first professional naval officer, with ideas of his own as to how a navy should be run, is less well known. He travelled widely on the continent, after service in the American Revolution, and served for a time in the Russian navy. His personality and conflicts with civilians at home and abroad are interpreted in colorful prose.

Mr. Johnson is a journalist with a flair for character portrayal, but the book is quite undocumented. There is no table of contents, no bibliography, no footnotes, no index, and no chapter headings. It is a long way from being the definitive biography of John Paul Jones, but it is nevertheless exciting reading.

Picture Book of Molecules and Atoms, by Jerome S. Meyer. Lothrop, Lee & Shepard Co., 1947. 47pp., \$2.

"Atoms are like letters—molecules are like words" is typical of the helpful analogies which abound in this stimulating book. It is intended to answer questions about science by eight-to-twelve year olds; but it will inform and delight all who are curious about molecules, atoms, protons, and neutrons. The illustrations are in color and enhance the text.

HOWARD L. HURWITZ

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SCHOLASTIC

Teacher

EDITION

Practical English

OCTOBER 6, 1948

Teaching Aids for This Issue

Poetry — They Love It!

"How do you get your junior high school students excited about reading and writing poems?" This is the question we asked Mr. Samuel G. Gilbert, teacher of the 8BR class (Straus J. H. S.) who wrote the poem "Noises We Like" on the "You Wrote It" page (23) this week.

Here's the plan Mr. Gilbert outlined for us — and for you!

Use intensive motivation. First, read to students such poems as "Casey at the Bat," "Roll on, Little Doggie," "Casey Jones," etc. Play victrola records, such as "Boots"; also use such poems as Vachel Lindsay's "The Congo." Beat the rhythm for them. Explain about rhythm in nature — in the seasons, in day and night.

Explain that poems are just lyrics and that we frequently enjoy singing them as songs. Have students write out lyrics of their favorite popular songs.

Explain that poetry isn't "sissy stuff." John Masfield was a good sailor. Joyce Kilmer was a soldier. Sandburg was a truck driver.

Explain that we get all of our knowledge from our senses. Read poems (like Christopher Morley's "Smells") which appeal to the senses. Then appoint a *smell* committee, a *see* committee, a *hear* committee, etc. Each committee makes a notebook of clippings (magazine advertisements, etc.) on its particular subject. The *smell* committee underlines all the "smell" words in its clippings.

Then have your class write a "co-operative" poem. Invite each student to contribute one line to the poem. You might suggest that the theme be on sounds or on smells. Ask each student to put his line of poetry on the blackboard. Ask for a volunteer to write the introductory line or lines. The class watches each student write his line and

makes suggestions and changes. Some students return to their seats to polish their lines a little more. Another good student is alerted to write an appropriate conclusion.

Encourage students to make anthologies of their original poems. Divide the class into committees. Each committee chooses its own chairman and does its own art work to illustrate the committee's poetry. Also, it makes an attractive book cover for the anthology. Students devote 10 to 12 periods (partly in class) making their anthologies.

Mr. Gilbert, in addition to teaching at Straus J. H. S. (Brooklyn, N. Y.) has two classes in *Methods of Teaching English in the J. H. S.* in the Graduate Division of N. Y. City College, 23 Street at Lexington Avenue, New York City. His course specializes in "Radio in Education."

The Floor Is Yours (p. 6)

This report of an English club meeting in action may be used as a model for correct parliamentary procedure. See also "Find the Leader," *P. E.*, September 22, page 7 and "Let's Get Organized," September 29, page 7.

Aim

To give students actual practice in parliamentary procedure.

Check-test Questions

What correction was made to Boot's minutes? What four committees does the club have? What activities does the program committee have in mind for the year? Why does the club plan to divide each meeting into two parts? In what ways does the club plan to use *Practical English* in the club's program? What suggestion does the social committee make? How is the money to be raised to carry out the suggestion? What is the purpose of the publicity committee?

Student Activities

Elect a corresponding secretary to make regular reports to the editor of *Practical English* so that *P. E.* will fit your class and club needs. The answers to these questions might form the basis of the report:

What's the name of your English club? How often does it meet? When? What program have you worked out for the next month? What problems in parliamentary procedure have you had? How did you solve them?

How did you use your October 6 issue of *P. E.*? What article, feature, or story did you like best? Why? What article helped you the most? The least? What suggestions do you have for making *P. E.* a better magazine? Address your letters to Editor, *Practical English*, 7 E. 12th St., New York 3, N. Y.

Library Reference Books (p. 8)

GUIDE FOR A LESSON PLAN

Aim

To show students how to use standard encyclopedias.

Procedure

Assign the article (p. 8) for homework and have volunteers report on the encyclopedias and similar books in the school and other neighborhood libraries. (Give names of reference books, where located in the library; report on how up-to-date the editions are and explain the special organization of any not described in this article.)

Application

Choose a favorite topic (football, television, etc.) and check the major encyclopedias in your library to see how much these reference works have on the subject. List each encyclopedia by name and also give the volume and pages where your topic is discussed.

Dear Joe (p. 9)

Julie discusses the problem of hall traffic and manners.

(Continued on next page)

COMING—NEXT THREE ISSUES

October 13, 1948

Major article: Classroom listening.
 "How to—" Series, No. 4: Use Readers' Guide.
 Critical Judgment Series, No. 4: The art director's part in making a movie.
 Letter Perfect: Addressing envelopes.
 Reading: Absorbing details; quizzes.
 Dear Joe—from Jane: Budgeting time.
 Practice Makes Perfect: Grammar, spelling, usage, vocabulary-building, etc.

October 20, 1948

Major article: The need for developing a good vocabulary.
 "How to—" Series, No. 5: Use almanacs, atlases, maps, etc.
 Critical Judgment Series, No. 5: The movie actor.
 Letter Perfect: Writing social letters.
 Reading: Organizing ideas; quizzes.
 Dear Joe—from Jerry: Plagiarism.
 Practice Makes Perfect: Grammar, spelling, punctuation, crossword puzzle.

October 27, 1948

Major article: Expressing yourself clearly.
 "How to—" Series, No. 6: Use biographical sources in the library.
 Critical Judgment Series, No. 6: Costumes.
 Letter Perfect: Social letters (letters to convalescents, notes of congratulation).
 Reading: Summarizing ideas; quizzes.
 Dear Joe—from Julie: Sportsmanship at football games.
 Practice Makes Perfect: Grammar, spelling, usage, word games, etc.

Check-test Questions

What reasons does Mimi, Julie's friend, give for being late to class? What traffic "bottlenecks" slow up hall traffic in your school? What "locker problem" does Mimi have? What suggestions for reforming the hall-traffic situation at Bay Ridge High does Dizzy Dahl make? Which of these suggestions would work in your school?

Student Activities

Make a survey of the traffic situation in your school halls and report conditions to your class. Appoint a student committee to study the problem and to make suggestions for improving conditions. Take a student vote on the suggestions and send a letter to the student council recommending an improved traffic situation for your school's hallways.

Ask friends who attend other schools what problems they have in hall traffic and what steps have been taken to solve these problems.

Word Building Program

Practical English's planned program for word building includes major articles (see Oct. 20 issue), crossword puzzles (see "It's Just the Opposite" on page 22 of this issue) and "Shop Talk" (page 22, this issue).

This week's "Shop Talk" concentrates on such business terms as *arrears*, *assets*, *bill of sale*, etc.

Student Activity

Make a "Shop Talk" notebook as a class project. Each student may collect the special terms of one particular job or hobby and write them up in the style used on page 22. Artists in the class might illustrate each set of words with line drawings in pencil or ink.

Answers to "Test Your Reading Skill" (p. 17)

1. a-3, b-2, c-1, d-2, e-2.
 2. a-FRED: There's more to life than ranching.

ALICE: You'll have to convince Paddy of that.

FRED: And you and your father.

b-PADDY: Can I help you any with the horses? Can I hold them for you?

BILLY (looking at him sardonically): What's the matter with tying them to the corral fence like I always do? (Then seeing the eagerness in Paddy's face) All right, maybe you can help me some.

c-GRANDFATHER: Where's the schoolteacher?

d-FRED: He needs a good currying. And if I ever hear of you not feeding him or leaving his stall dirty, I'll sell him off in a minute.

3. a-Billy Buck. b-Typically tomboyish; he hated to wash thoroughly, he crammed his lunchbox full of snakes, toads, etc. c-Leading a group of pioneers to the West Coast. d-Because he constantly told tales of his pioneering adventures. e-Yes; she teased him about regaling Billy with tales of his school-teaching days and of the business success he might have been.

Answers to "Tips on Reading" (p. 17)

1. The desert. II. (d). III. a-Comparison. b-The first sentence. c-Yes; the first sentence hints that the paragraph will compare hares and rabbits. d-They look alike. e-1-Hares are larger. 2-Hares have longer ears and legs. 3-Hares do not dig burrows or live in groups; rabbits do both. 4-Hares are born open-eyed, and with fur; rabbits are blind and hairless.

Answers to "Practice Makes Perfect" (p. 19)

Watch Your Language: 1-W. I ordered a sundae with chopped nuts and whipped cream on top from the boy. 2-W. I'd like to buy something that isn't too expensive for a boy. 3-W. Take two of these pills in a cup of lukewarm water before retiring. 4-C. 5-W. As he walked to the door, Ferguson reached out to her with his bandaged arm. 6-W. Aunt May kissed me on my cheek as I was leaving this morning. 7-W. With a sudden jerk the waiter spilled coffee on the suit I had just bought. 8-C. 9-W. In a fit of anger Tiger killed the cat while she was eating supper. 10-W. In a few seconds the guests gobbled up the cake that I had made.

Are You Spellbound: A. 1-confident; 2-abundance; 3-acquaintance; 4-admittance; 5-excellent; 6-dependent; 7-distant; 8-independent; 9-innocent; 10-observant; 11-annoyance; 12-influence, 13-magnificent; 14-important; 15-presence; 16-reference; 17-prudent; 18-prevalent; 19-elegant; 20-reverent. B. 1-W, summary; 2-C; 3-C; 4-C; 5-W, necessary; 6-C; 7-W, voluntary; 8-W, elementary; 9-C; 10-C; 11-C; 12-W, stationery; 13-W, boundary; 14-C; 15-W, celery; 16-W, cemetery; 17-C; 18-W, stationery; 19-C; 20-C.

Sign Language: 1-C; 2-W, rains (comma); 3-W, dogs (comma); 4-W, smoke (comma); 5-W, come (comma); 6-W, hammering (comma); 7-W, bathing (comma); 8-C; 9-W, saw (comma); 10-W, nibble (comma); 11-C; 12-W, set (comma); 13-C; 14-W, shave (comma); 15-C.

Shop Talk: 1-overhead; 2-requisition; 3-arrears; 4-disbursements; 5-defray; 6-depreciation; 7-defunct; 8-bill of sale; 9-assets; 10-speculate.

Solution to Crossword Puzzle (p. 22)

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